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ABSTRACT

This collection of film program notes includes mixed commentary on some of the films held in the Anthology Film Archives (a film and book library in New York City). Some of the films are described by synopsis of the episodes and others by translation into English of the foreign language subtitles. However, each film noted is identified by full cast, crew, and director credits. The films noted are: OLD AND NEW, IVAN THE TERRIBLE, ALEXANDER NEVSKY, OCTOBER, STRIKE, ARSENAL, AEROGRAD, ZVENIGORA, IVAN, LA BELLE ET LA BETE, ORPHEUS, THE BLOOD OF A POET, NOTHING BUT HOURS, LOS OLVIDADOS, L'AGE D'OR, UNE FEMME DOUCE, AU HASARD BALTHAZAR, PICKPOCKET, MOUCHETTE, UN CONDAMNE A MORT S'EST ECHAPPE..., KINOGLAZ, ENTHUZIASM, THREE SONGS OF LENIN, ODINNADZATIJ (THE ELEVENTH YEAR), ZERO FOR CONDUCT, L'ATALANTE, THE FLOWERS OF ST. FRANCIS, THE PASSION OF JOAN OF ARC, GERTRUD, VAMPYR, ORDET, MICHAEL, PRASTANKAN, DAY OF WRATH, UNE SIMPLE HISTOIRE, LE PRINTEMPS, ETOILE DE MER, LA REGLE DU JEU, CHICHI ARIKI (THERE WAS A FATHER), UMARETA WA MITA KEREDO (I WAS BORN, BUT . . .), and EARTH. (CH)

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TITLE PAGE

ED 078483

FILM PROGRAM NOTES FROM THE CURRENT HOLDINGS OF THE ANTHOLOGY FILM ARCHIVES, NEW YORK CITY

Outlines of 41 films from the
film library of the Anthology Film Archives

by
the staff of the Anthology Film Archives

S500 327

STAROYE I NOVOYE
Old and New

1929

Scenario: Sergei M. Eisenstein and Grigori Alexandrov
Direction: Sergei M. Eisenstein and Grigori Alexandrov
Assistants: Maxim Strauch, Mikhail Gomorov
Photography: Eduard Tisse, with Vladimir Popov and Vladimir Nilsen
Art Direction: Vassili Kovrigin, with Vassili Rakhals
Sets: Andrei K. Burov
Cast: Marfa Lapkina (the peasant woman), Vasya Buzenkov (director of the dairy), Kostya Vasiliev (tractor driver), Chuarev (the butcher), Neginkov (the teacher), I. Yudin (the Komsomol representative), Sukhareva, M. Palev, M. Gomorov, Efimkin, Khurtin, Nudjin (peasants)
Production: Sovkino
American distribution: Audio-Brandon

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Synopsis by episode:

I. This is the story of thousands of Russia's peasants whose lives were changed after the revolution by the collective and by mechanization.

II. It is dawn. In a squalid hut, a family of peasants gets up. The father is dead, and, according to ancient custom, the sons divide up all the property, and all are poorer than before.

III. A poor peasant woman, Marfa Lapkina, goes to beg help from the rich farm owner, but she is refused. Discouraged, she returns to her plowing. She has no horse, only a cow to pull the plow. The cow falls into a fit and cannot be used anymore. Marfa, rebelling against her life, stops work, and urges her fellows to join with her to improve their lot.

IV. A visiting agricultural officer (the Komsomol representativ addresses a group of peasants to persuade them to combine in a collective. The peasants are suspicious of the outsider, and at first it is only Marfa Lapkina who agrees with him. But then she persuades a few others, and the cooperative, Kolchoze "Path of Discovery," is born.

V. There is a religious procession. The people are praying for rain, for there is a great drought and the animals and crops are dying. Clouds come, the people prostrate themselves in the dust, but the sun comes out again and there is no rain.

VI. The first purchase of new cooperative is a cream separator. The peasants watch the first trial, skeptical, but then, as the cream pours out, they become joyful.

VII. Some of the members of the cooperative break open the group's cash box and Marfa, discovering them, gets beaten up while attempting to prevent the robbery. But the agricultural officer comes in and persuades them to return the money, which they have been saving to buy a bull for breeding purposes.

VIII. Marfa has a dream about a giant bull and the fertility of the earth which is to come. Then, in reality, Marfa visits the demonstration farm (sovchoze) of her province, where her dream finds a real equivalent. There she purchases the bull, Fomka.

IX. The farmers, assisted by factory workers, are building the collective's dairy. Some peasants still object to the new mechanized methods of farming.

X. The peasants celebrate the wedding of the bull and the cow, adorning them with flowers and ribbons.

XI. It is summer, and the peasants are cutting the hay. They race each other, but then they see a mowing machine which easily outdistances them all.

XII. They try to buy a tractor, but their application, involved in red tape, is turned down. At last it is decided to send Marfa to the city to try to get the tractor.

XIII. In Marfa's absence, the rich farmers (Kulaks), jealous of the cooperative's power, break into the barn during the night and poison the bull.

XIV. Marfa arrives at the tractor factory and, aided by the factory workers, blusters the office workers into giving the collective credit for the tractor.

XV. On the farm, the peasants try in vain to save the dying bull, revealing their old superstitions. Marfa, happy, returns, only to be told that the bull is dead. But, as she lies on the ground in grief, one of the bull's calves comes to her, and she laughs.

XVI. There is a big celebration for the arrival of the new tractor, and all is great joy, until the tractor breaks down. But the mechanic who delivered it can fix it, and he and Marfa tie all the peasant carts together, and the tractor pulls them with ease. The collective grows, and dozens of tractors pour out of the factory.

XVII. A lone figure in goggles and leather jacket drives a tractor. A couple on a haycart meet the tractor on the road. At first they do not recognize the driver, but it is Marfa Lapkina. Marfa recalls her past, her struggles. The young man embraces Marfa.

* * *

The following is a translation of the titles as they appear in the film, divided according to episode.

I. 1. It is necessary to modernize and mechanize our ancient agrarian system.
2. The heritage of the old social order: many ignorant, backward peasants!
3. Still today there are many backward places in our land!

II. 4. When brothers separate
5. They divide their farms
6. In half.
7. The economy is shattered -
8. Divided -
9. And they become poorer still!

III. 10. One of many -
11. Marfa Lapkina.
12. Inventory:
13. Horse.......none.
14. Plough......one.
15. Cow.........one.
16. Harrow......none.
17. Outside it is spring.
18. The peasants' spring.
19. Some have begun to plow.
20. What misery to be without a horse!
21. I have to borrow one.
22. They won't loan her one!
23. Summer -
24. Still without a horse!
25. No horse!
26. None!
27. Despair.
28. It's impossible -
29. to go on -
30. like this!
31. It's impossible to live this way!
32. We must unite!
33. A woman!
34. Unite!?

IV. 35. Quotation from Lenin to the effect that the collectivization and progress of local agrarian areas is more important than the functions of many governmental departments.
36. Let's organize a kolchoze!
37. Your contribution wouldn't amount to much!
38. We are practically down to our last cow.
39. Comrades, peasants, and farmers!
40. Give up the old ways!
41. Who is for a kolchoze?
42. I proclaim the cooperative farm founded!
43. And thus the kolchoze "Path of Discovery" was born.

V. 44. In spite of every advance, the peasants still cling to ancient customs.
45. A stray
46. cloud -
47. passes by!

VI. 48. A fraud?
49. A fraud?
50. They are skeptical.
51. Is it really possible to make butter that way?
52. Is it a fraud, or will it bring prosperity?
53. A fraud -
54. or prosperity?
55. Will it work?
56. Will it work?
57. It works!

VII. 58. The number of members increases.
59. It is forbidden to take money from the fund!
60. Money goes to waste!
61. What about the stud?
62. What about better equipment?

VIII. 63. Now you may think this is only a dream...
64. Nothing of the kind!
65. It is a sovchoze.
66. The cooperative farm gets its first stud.
67. They name it Fomka.
68. Fomka!

IX. 69. From the factories, during their vacations, the workers come to help
70. with the building.
71. The kolchoze is building its dairy.
72. The komsomol and the community council are at the head of the operation.
73. One has to cultivate the soil with a tractor.
74. As a team we shall cultivate the soil!
75. It's high time!
76. The old ones oppose...
77. What do we need a tractor for?
78. I, myself, am a machine!
79. With these hands!

80. Slowly they are getting used to working together.
81. They clean the grain for planting.

X. 82. They are preparing for the wedding.
83. There goes -
84. the bride!
85. There goes the bride!
86. The bride!
87. The bride!
88. The bride!
89. The groom!

XI. 90. One summer day takes care of many winter days!
91. Zarov -
92. demonstrating the strength of his hands.
93. Zarov!
94. I'll catch up with you!
95. He did!
96. The machine beats us both!
97. The machine goes faster!
98. It mows hay -
99. rakes it -
100. and stacks it, too!
101. Give us a machine!
102. Let us have a machine!

XII. 103. Autumn is near.
104. It is time to begin the harvest!
105. If we only had the machine!
106. "Concerning your request we..."
107. "...as soon as the cost has been settled, the tractor will be delivered..."
108. "...the authorized department..."
109. "...is trying to hurry the matter..."
110. "Unfortunately it will not be possible to grant you the credit in time..."
111. "...for the harvest."
112. "We recommend that you take the matter to court... with friendly greetings."
113. The harvest.
114. The women work hard!
115. They work by hand!
116. For the struggle against bureaucracy!
117. Marfa is sent to town as a delegate -
118. to hurry up the matter.

XIII. 119. She asks for support.
120. Meanwhile the kolchoze nourishes Fomka.
121. Fomka nourishes the kolchoze.
122. But the Kulaks have decided to poison Fomka.

XIV. 123. Village
124. Kolchoze
125. Credit
126. Machine

127. Lead the general line through!
128. R.K.I. (Workers and Farmers Inspection).
129. The order -
130. for a tractor -
131. is in my hands!
132. Thank you, worker!
133. Workers and farmers hand in hand!

XV. 134. Cooking witch's brew.
135. Fomka dies.
136. We own the tractor!
137. Fomka died!
138. Died?
139. But -
140. little Fomka is alive!
141. Alive!
142. The kolchoze shall live!

XVI. 143. At the end.
144. The hero of the day!
145. I'll show them all the tractor's power!
146. The komsomol -
147. for the commune!
148. More iron!
149. More steel!
150. More machines!
151. Forward to conquer the soil!
152. The machines are moving forward!
153. They go forward!
154. Forward - toward Socialism!!!

Anthology Film Archives wishes to thank Donna Roberts for this translation of the titles.

IVAN GROZNY Part II 1946
Ivan the Terrible

Scenario: Sergei M. Eisenstein
Direction: Sergei M. Eisenstein
Photography: Andrei Moskvin, Eduard Tisse
Sets: Yosip Spinel
Music: Sergei Prokofiev
Cast: Ivan the Terrible (Nikolai Cherkasov)
Young Ivan (Eric Pyriev)
Euphrosyne Staritsky, the Tsar's aunt (Serafima Birman)
Vladimir Staritsky, her son (Pavel Kadochnikov)
King Sigismund of Poland (Pavel Massalsky)
Prince Andrew Kurbsky (Mikhail Nazvanov)
Fyodor Kolychev, or Abbot Philip, Metropolitan Bishop of Moscow (Andrei Abrikosov)
Pimen, Archbishop of Novgorod, former Metropolitan Bishop of Moscow (Alexander Mgebrov)
Peter Volynets, his novice (Vladimir Balachov)
Malyuta Skuratov (Mikhail Zharov)
Alexei Basmanov (Amvrosy Buchma)
Fyodor Basmanov, his son (Mikhail Kusnetzov)
Production: Alma-Ata Studio and Mosfilm Studio
American distribution: Janus Films

Synopsis:

1. Excerpts from Part I introduce the major characters and summarize the action up to the point where this film begins, the defection of Prince Kurbsky to Poland.

2. The palace of Sigismund, King of Poland. Kurbsky kneels before the king and reports than Ivan, assailed by the boyars, has fled to Alexandrov. The throne will soon be free for a Tsar sympathetic to Poland. A court lady cries that Muscovites eat children. Sigismund announces that Poland, serving to protect civilized Europe from the Russian barbarians, will crush Ivan by supporting the rebel boyars and, placing the idiot Vladimir on the throne, force Russia to serve the West. As the court ladies cheer a messenger brings word that Ivan is returning to Moscow.

3. Ivan returns to the Kremlin and surprises the boyars. He announces that he has taken over control of all border towns - his reward for their treachery. He presents the oprichniki - his own men, the only men he will trust. Philip (Kolychev) enters and attacks Ivan for these ungodly innovations, but Ivan softly asks him to say no more. He says he should really be pitied; he has been hated by the boyars since he was a child.

4. FLASHBACK. The Tsar's voice explains how after his father's death, his mother was killed. Young Ivan sees his mother die; she cries out a warning against poison and the boyars.

5. FLASHBACK. The Tsar's voice explains how young Ivan was abandoned while the boyars ruled in his name and handed over Russian land to foreign powers. Two boyars, Shuisky and Byelsky, flank young Ivan on the throne. Byelsky announces that Ivan has ratified a treaty with the Hanseatic League of the German towns, but Shuisky then announces that Ivan has reconsidered and has concluded a treaty with the Livonian Knights. A voice suggests that Shuisky has been well-paid. When Byelsky protests, Shuisky shouts "The Grand Duke's will is law!"

6. FLASHBACK. In the royal apartments Byelsky and Shuisky continue their argument; young Ivan interrupts to say that the coastal towns belong to Moscow and should be seized by force if necessary. He protests that the boyars have frittered away Russia's strength. Shuisky collapses laughing and Ivan orders him off his mother's bed - "my mother, who was murdered by you, you dogs!" Shuisky retorts that his mother was a bitch, that no one knows who Ivan's father was. Ivan shouts "seize him!" and the kennelmen run in and seize Shuisky. Byelsky and the other boyars hurry from the room in alarm. Young Ivan determines to rule alone without the boyars - "I shall be tsar!"

7. Ivan goes on to describe his present solitude to Philip; he says he fears nothing for himself, but trembles for his great cause - the unification of Russia. Philip says he must rule according to tradition and should share his authority with the boyars. Ivan protests, and Philip condemns him for rejecting the council of his spiritual guide; he starts to leave but Ivan implores him to stay and offers him the office of Metropolitan Bishop of Moscow. Philip agrees on the condition that he be allowed to plead for the accused, and, although he protests that only the guilty are accused, Ivan concurs.

8. Malyuta cautions Ivan against trusting a priest, and argues that the Tsar will bow to a priest for friendship's sake but shows no gratitude or affection to those, like himself, who are most loyal, who carry Ivan's strength on their shoulders. Malyuta says he understands that Ivan cannot go back on his word to the priest, but offers to take the Tsar's sin on his own shoulders and deal with Philip himself - "outstrip the priest." Ivan gives his assent, and Malyuta leaves, saying "we'll start on his distant relatives, the Kolychevs." Ivan asks himself, "by what right do you set yourself as judge?"

9. Ivan rushes to Anastasia's bedchamber, followed by Fyodor Basmanov. Fyodor hints that Anastasia was poisoned, and Ivan realizes that he himself gave her the cup, which was given to him by Euphrosyne. He swears Fyodor to silence until his suspicions are confirmed.

10. In the courtyard the oprichniki are gathering the boyars for execution. Malyuta reads a statement from the Tsar: these boyars of the Kolychev family have been in communication with the King of Poland and therefore are condemned to be beheaded for high treason. Ivan, followed by Fyodor, enters and bows to the dead men; then mutter, "too few!"

11. In the Bishop's cell Philip and Pimen, the former Bishop, stand over the bodies of the slain boyars. Pimen calls upon Philip to excommunicate the Tsar; Philip wishes to return to his monastery. Euphrosyne falls before Philip, demanding protection for the boyars and the humbling of the Tsar. Philip calls her to witness that he takes up the sword not for himself, but on behalf of the boyars, as a Kolychev, to seek revenge against the Tsar. He swears to crush to Tsar with the weight of the Church, tomorrow at the Cathedral.

12. In the Cathedral, Euphrosyne explains to a child the story of the "Furnace Play" which they will see: how an angel rescued Shadrach, Mesach, and Abednego from the furnace where they had been cast by the heathen Tsar Nebuchadnezzar. A boyar remarks that there are no such angels today. In the play, two "Chaldeans" explain how the children are being burnt for disobeying the Tsar.
Ivan, dressed in a monk's cowl, enters, laughing at Malyuta's story of how Euphrosyne slapped his face when he entered her house. Basmanov suggests that they finish off the Staritskys, but Ivan says that they must not raise a hand against the family of the Tsar; Euphrosyne will not be harmed as long as she is his aunt. When Fyodor reminds him of the poisoning, he silences him; the Basmanovs must learn their place.
Ivan hears the children singing of "a devilish, blaspheming and despotic Tsar." He and Philip confront each other: Philip says he will not recognize the orthodox Tsar in such garments; Ivan is a bloodthirsty beast. Ivan threatens him for questioning his sovreignty. Philip compares Ivan to Nebuchadnezzar, casting his best friends into the fire, and says an avenging angel will set them free; he then calls on Ivan to submit to the power of the Church and dissolve the oprichniki. Ivan roars for silence, and the child asks: "Mother, is that the terrible and godless Tsar?" Ivan scrutinizes Euphrosyne and cries out to Fyodor in agony when he realizes that she is indeed his wife's murderer. He then promises to live up to his name "Terrible."

13. The boyars are gathered in the Staritsky apartments when Euphrosyne brings word that Philip has been arrested. They say that in the old days he would have been brought to them for justice. Euphrosyne says they must kill Ivan or lay their own heads upon the block. Pimen says that only his novice Peter is pure enough to carry out such an elevated mission; Pimen then consecrates the assassin and his knife. Euphrosyne

insists that they save Philip by bribing whoever will preside at his trial. Pimen reveals that he himself will preside, but says that Philip is more useful to their cause as a martyr. Euphrosyne is dismayed: "His cowl is white but his soul is black."

Her son Vladimir asks why she is always trying to make a leader of him - does she want to sacrifice him? Euphrosyne sings him a sinister lullaby about a black beaver hunted for its fur to adorn "Tsar Vladimir," and frightens her son. She swears she would suffer the pains of his birth a hundred times to make him the Tsar. Vladimir protests; he is afraid of blood, he is afraid of being haunted by Ivan's assassin. Euphrosyne says he must be prepared as Tsar to execute the assassin, to follow the path of evil if necessary.

Malyuta enters, bringing a cup of wine from the Tsar for Euphrosyne, and summoning Vladimir to the royal table. Euphrosyne interprets this as a good omen for her son and reminds him to wear his new kaftan. She then sees that the cup is empty and recognizes it as the goblet from Anastasia's bedroom.

14. In the banquet hall the oprichniki dance for Ivan. Ivan embraces the drunken Vladimir, saying he is alone and unloved. Basmanov protests at this intimacy with a boyar, and Ivan says that the ties of blood are sacred; Basmanov and his ilk only function to serve the Tsar and his purposes and should keep their place. Malyuta tells Basmanov that he is beginning to act like a boyar. Fyodor and the oprichniki sing a song about the execution of the boyars. Vladimir drunkenly swears his friendship to Ivan; and Ivan asks him to prove it.

Fyodor, ending his dance, notices Peter and asks what Archbishop Pimen's man is doing among the servants; an oprichnik answers that he came with Vladimir.

Vladimir, to prove his friendship to Ivan, reveals that there is a plot to remove the Tsar and put himself in his place, although he himself doesn't want to be Tsar. Ivan agrees that it is a heavy job, and then insists that Vladimir be dressed in the Tsar's regalia. The oprichniki bring the throne and array Vladimir in crown, orb, and sceptre. Ivan regards him and remarks to Fyodor: "He likes it - this lackey of the Poles." He then insists that Vladimir lead them to the Cathedral.

15. As they enter the Cathedral, Vladimir hesitates, but Ivan protests that it's always the duty of the Tsar to go first. Peter, hiding in the Cathedral, stabs Vladimir and is seized by Malyuta and Fyodor. Euphrosyne rushes in and declares: "Ivan is no more! Russia shall flourish under a boyar Tsar - Vladimir!" but the sudden appearance of Ivan leads her to the discovery that it is her son who lies dead. Peter shouts that they can torture him, kill him, he'll never talk, but Ivan orders Malyuta to release him; he has not killed the Tsar, only the fool. Ivan bows to Peter and thanks him for disposing of his worst enemy. Euphrosyne

sits on the floor singing absently. Ivan leads the oprichniki to prayer as the choir sings: "... I swear to shed the blood of the guilty with my own hands... for the sake of the great land of Russia."

16. In the banquet hall Ivan speaks of how the internal enemies of Russian unity have been destroyed in Moscow - how now his hands are free to protect Russia from external enemies.

ALEXANDER NEVSKY 1938

Scenario: Sergei M. Eisenstein, with Pyotr Pavlenko
Direction: Sergei M. Eisenstein, with Dmitri I. Vassiliev
Assistants: B. Ivanov, N. Maslov
Photography: Eduard Tisse, with A. Astafiev and N. Bolchakov
Sets and costumes: Isaac Shpinel, K. Elisseyev, N. Soloviov
(based on drawings by S.M. Eisenstein)
Technical consultants: Artsikovsky, Kalmykov, Telecheva
Sound: V. Popov and B. Volsky
Music: Sergei Prokofiev
Cast: Nikolai Cherkassov (Alexander Nevsky), Nikolai Okhlopkov (Vassili Poslavich), A. Abrikozov (Gavrila Alexich), Dmitri Orlov, Vassili Novikov, Nikolai Arsky, V. Massallitinova, Vera Ivacheva, Anna Danilova, V. Erchov, S. Blinnkov, I. Lagutin, N. Rogozhin
Production: Mosfilm
American distribution: Audio-Brandon

Synopsis:

13th Century. Russia, still under the Mongol yoke, is attacked from the West by the Knights of the Teutonic order. The city of Pskov is taken and destroyed; Novgorod is destroyed. Its inhabitants call Prince Alexander Nevsky, who had been victorious over the Swedes on the Neva in 1240, to their rescue, and place him at the head of the popular army. Alexander engages the Germans in battle on the ice of Lake Tchoudsk. A scheme suggested by the satiric tale of the fox duped by the hare brings about the surrender of the enemy. The vernal ice breaks under the weight of the iron-clad Teutonic knights, who drown in masses. "He who comes to us with a sword will perish by the sword. That is how Russia has lasted and will last," says Alexander.

The following is a translation of the dialogue of the film, arranged by episode.

I. Alexander Nevksy is fishing when the Mongols arrive.
Mongol: On your knees!
Boy: (to fisherman) Who are they?
(to Mongols) Who are you looking for, chaps?
A brief struggle.
Alexander: Break it up! Guests shouldn't beat their hosts.
Mongol: Who are you?
Alexander: Prince Alexander Yaroslavich.

Mongol: Nevksy is your surname, isn't it?
Alexander: Ah, yes.
Mongol: You're the one who fought the Swedes?
Alexander: That's right.
Mongol: And what are you doing here?
Alexander: I fish.
Mongol: Don't you have anything else to do?
Alexander: What's wrong with fishing? I lay nets. I build boats - and sell them if I care to. (to fishermen) Isn't it so?
Mongol: You should come to Arta with us. You can become a great leader. We need warriors like yourself.
Alexander: There is a proverb: it is better to die in one's land than to leave it.
Fisherman: (to Alexander) They are a hard, strong nation. It will be difficult to fight them.
Alexander: Where there's a will there's a way. But we can wait for the Mongols. The real danger is the Tartars. They are closer; they are stronger, and more vicious. Then there are the Germans - if we crush them we will have time for the Mongols later.
Fisherman: Well, well - Germans. You and I will have to be prepared for the worst.
Alexander: One must stop them before it is too late. And before they reach Novgorod. There, and only there, is the last of free Russia. Look - the fish are getting away.

II. In Novgordd the blacksmith is talking with Vassili Poslavich and Gavrila Alexich about the Swedish wars. They are fed up with fighting and want to settle down. They think they have fought enough, but they know that there may be war with the Tartars.

Gavrila: Olga Danilovana! Let us find out who is to be the lucky one.
Vassili: If it is to be anyone, it surely will be me.
Gavrila: Let HER make the decision. Let her heart choose between us.

They approach Olga.

Gavrila: Olga Danilovana, you must surely know...
Vassili: Why pretend that you don't know? Just who would you prefer? If you want the tallest, handsomest, jolliest fellow - then let me worship you! But if you're looking for a patient man, then you'd be better off with Gavrila.
Gavrila: If you wouldn't mind catahing it sometimes - then bow to Vassili. But if you would prefer instead to be mistress of the household - then I'm your man.
Olga: What can I say? You are both good men. Give me some time. I'll let you know.

A wounded soldier from Pskov is carried into the square.

Soldier: Brothers of Novgorod! The Germans have taken Pskov. Now they are on their way here to Novgorod. They shed our brothers' blood - they murder the innocent!
He who was silent was murdered for his silence - he who fought them with his sword was also killed - he who cried with pain died crying. They are already dividing the Russian towns among themselves: to one goes Pskov and to another goes Novgorod. Today it was Pskov and tomorrow it will be Novgorod! Send for Alexander!

Novgorod merchant: Why do you frighten the people needlessly? Don't you remember? Have you all forgotten? We have signed a peace treaty with the Germans. In Pskov they had nothing, but we have goods; we can pay them off.

Townsman in crowd: We are not all as rich as you.

Olga: How dare you? Exchanging Russian land and people for goods!

Novgorod merchant: What good is Russia to you?

Traitor: Everybody stands for himself.

Soldier: You dog!

Townsman in crowd: Don't feed me what I don't like.

Puslaya: It is time to send for Alexander! With him as our leader we can fight the Germans!

Novgorod merchant: Why should we send for him? What has he got to do with it?
(to Puslaya) YOU can lead us.

Puslaya: Difficult times are awaiting us. We will need many courageous men, not only a few. Men with fast, ready hands and clear heads. We will need Alexander!

Voice in crowd: Send for Alexander!

III. The German troops in the fallen city of Pskov.

Russian collaborator: Great Master, Pskov is at your feet.

Grand Master: That is not the way for a town to surrender. Should you repeat this in Novgorod I'll have you hanged by the neck.

Traitor: Great Master, there is much activity in Novgorod. They are sending for Alexander. He is the same prince who defeated the Swedes.

Grand Master: There hasn't been a single man born yet who is stronger than we are. And as far as princes go, I have plenty of my own.
Knight Gunarzu, as the oldest prince of all conquered Russian lands, I name you Grand Duke of Pskov. And you, Knight Titlif, I shall name you Grand Duke of Novgorod.
(to traitor) You. Hurry back to Novgorod and incite the people against Alexander.

German Cardinal: (to entire assembly) There is only one God in Heaven. In our world he has only one deputy. There is only one sun in the sky. There is only one Pope in Rome. Everyone who is disobedient to Rome must be reprimanded.

Russian collaborator: (to the defeated people of Pskov) Well - have you understood?

Vasilisa's father: Russia will survive the Germans. We do not have to believe this rubbish.

Russian collaborator: Hang him!

Vasilisa: Father! Father, I am here!

Vasilisa's father: Escape, Vasilisa! Remember your own blood! Revenge it, revenge it!

Grand Master: Burn the city! We must burn this vice from the face of the earth!

Vasilisa's father: (to the Russians) Go to Yaroslav! Fetch Alexander! Pskov is dead! (last gasp) Fetch Yaroslavich!

IV. In the fishing town of Yaroslav where Nevsky lives.

Boy: It looks like we'll have to fight the Germans.

Alexander: (to himself) It's not the Swedes this time. We might be in for some hard times.

Boy: Prince! They are letting the men from Novgorod in!

Alexander: From Novgorod! Fetch my Prince's garb. Usher them in.

Man from Novgorod: Prince, the people of Novgorod look to you as their own Prince and they send us to you.

Alexander: Get directly to the matter.

Man from Novgorod: Pskov was defeated!

Alexander: Pskov?!

Man from Novgorod: The Germans are advancing on Novgorod. They murder our people. You must help us to defend ourselves and Novgorod.

Another man: It is all true. You must help us to defend Novgorod.

Alexander: Defend? What does that mean? I never defend myself - I fight! I shall fight them alone if I must. But for this I will need an army of men; my men are not enough. I'll build myself an army of simple men and with this force I'll crush the Germans.

V. Alexander arrives in Novgorod.

Traitors: We don't want any more wars. Go back where you came from. We don't need you.

Alexander: Needed or not I am here. I came to prepare you for the war and not to pass time with you. (speech to the people of Novgorod) The Mongols have taken over Russia from the Volga to Novgorod. The Germans are coming from the West. Russia is between two fires. The capital Novgorod is the last free city.

Rise for our land! For Russian towns -
Kiev - Vladimir! For the rivers - fields -
forests! For the whole nation!

Crowd: Lead us, Prince Alexander! Lead Novgorod's men!

In the crowd near the blacksmith's shop.

Blacksmith: Take all the weapons you want. They are all yours.
(looking at his own mailshirt) This one one is almost too short.

Elsewhere in the crowd.

Vassili: Now you can't make us wait any longer. Who is it going to be? Speak openly!

Olga: Let Destiny decide! Let it be this way: the one who proves himself the bravest will be the one I choose.

VI. In the German camp.

Grand Master: Brother knights - Prince Alexander has dared to rise against us. Let God punish him for that. I am determined to trap his troops in the woods like the bear trapping the fox.
(to traitor) You shall lead the way.

Traitor: I shall.

VII. In Alexander's camp the troops are talking and laughing.

Traitor: Prince, take your troops home. They have already killed Tomasha and have captured Puslaya

Alexander: They have captured Puslaya! Dog! You must be lying!

Gavrila: It is unheard of that Puslaya would allow himself to be captured. And who led you here?

Alexander: Get the men ready.
Here by the black rocks we will wait for the Germans.

Gavrila: The ice is very thin.

Alexander: Don't worry. The Germans are much heavier; if it breaks it will be under them.

Vassili: Where to?

Alexander: Where are you going in such a hurry? Has the place grown too small for you?

Vassili: This place is so strange, so dark.

Soldier: Prince, you must lead us back across the lake.

Alexander: If one cannot fight on unfamiliar ground then one has no business fighting on his own soil. I am not going to let those vicious hounds on Russian soil. Forgive us, Tomasha. We are going to fight right here. Here by the black rock I shall form the main flank. You, Gavrila, will take the left flank and I with my troops will form the right flank. And you, Michael, will go forward to meet the German advance; hold them as long as you can and give them all that you've got. But remember that here by the black rock they will receive the hardest blow.

Vassili: And who will be in charge of the main flank?

Alexander: You shall be in command. You've been on your feet all night long - it'll do you good to stand still during the day. You must hold them here until Gavrila and I close in on them from both sides. Do you you understand what you have to do?

VIII. The battle.

Soldier: It is time, Yaroslavich!

Alexander: For Russia!
For Russia!
For RUSSIA!

Blacksmith: And now our swords are of no use to us.

Vassili: Gavrila, show us how brave you are.

Blacksmith: Look what I've caught.

Traitor: I surrender.

Blacksmith: (dying) I knew I made this shirt too short.

IX. After the battle.

Vassili: Are you still alive, Gavrila?

Gavrila: Yes, I live.

Vassili: Do you hear whose voice is calling us?

Olga: You are alive, my countrymen. Alive!

Vassili: And where are the Germans?

Olga: You crushed them and they fled and sank through the ice.

Vassili: How great! Glory to the Prince! And to all of us!

Gavrila: What a grief. What a grief. We fought the Germans with courage, but I'm not going to live.
(to Vassili) Olga is yours.

Vassili: Why do you say that? You're not going to die before your wedding! What's wrong with you?

Gavrila: I feel I'm not going to live. There's not going to be a wedding.

Vassili: Now you've got to live. You're going to live as a hero. And a long life too.
(to Olga) Bow to Alexich. He proved to be bravest one. Your hand belongs to him.

X. In Novgorod.

Alexander: Citizens of Novgorod! One should never forget the lessons of the past. Therefore let your children and grandchildren know about our deeds. Should you forget you will be the Judases of Russia. My words are hard... Should another crisis arise I will mobilize all of Russia and as long as I live I'll fight... alone, if need be. And now for the trial. What shall we do with these common soldiers? Shall we release them? What do you say to it?

Russian soldier: They did not come to fight of their own free will.

Alexander: These knights will be kept for ransom. (pointing to traitor) And what about this one? Let the people decide.

Olga: Prince, help decide the destiny of this maiden. I told them that I would not choose between the fair one and the dark one, but that I would choose he who was the bravest in battle.

Vassili's mother: My Vassili was never second in anything!

Vassili: (to himself) They don't let one live or die in peace.
(to his mother) Forgive me, mother. For the first time I shall oppose you. It was neither I nor Gavrila who was the bravest citizen - it was Novgorod's daughter, Vasilisa. The next bravest after her was Gavrila.

Alexander: That's the way it was.

Vassili's mother: You couldn't please your mother. You promised me a wedding and there isn't going to be one.

Vassili: Don't worry. I shall wed.

Vassili's mother: What are you saying, you lost soul? You couldn't be the first one!

Vassili: I will marry - - Vasilisa!

Vassili's mother: What a fine girl she is!

Alexander: Let us rejoice!
(to common German soldiers) Go and tell them in all foreign lands that Russia lives. Everyone is welcome here in peace, as guests, but should they come to us with swords they shall perish by the sword. This is the law of the Russian land!

Anthology Film Archives is indebted to Donna Roberts for this translation of the dialogue of the film.

OKTYABR 1927
October

Scenario: Sergei M. Eisenstein and Grigori Alexandrov
Direction: Sergei M. Eisenstein and Grigori Alexandrov
Assistant Direction: Maxim Strauch, Mikhail Gomorov, Ilya Traubert
Photography: Eduard Tisse, V. Popov
Sets: Kovriguin
Cast: Nikandrov (Lenin), N. Popov (Kerensky), Biris Livanov (the minister Terechtchenko), Eduard Tisse (a German), several hundred townspeople of Leningrad
Production: Sovkino
American distribution: Audio-Brandon

TITLES:

1. FEBRUARY
2. For all, for all, for all
3. FOR ALL
4. Long live the Provisional Government!
5. For all, for all, for all?
6. FOR ALL?
7. This means...
8. BROTHER!
9. My little brother!
10. The Provisional Government...
11. ...will completely respect commitments with regard to our allies.
12. A pound
13. Half a pound
14. A quarter of a pound.
15. An eighth
16. Everything is as before. Famine and War. But to the Finland Station. The 3rd of April...
17. There he is -- ULIANOV
18. LENIN
19. Down with the Provisional Government!
20. All Power to the Soviets!
    Long live the Socialist Revolution!
    Socialist and anti-Bourgeois!
21. The Capitalist Ministers Provide Neither PEACE
    Nor BREAD
    Nor LAND
22. The days of July
23. Down with the capitalist ministers
24. Down with the Provisional Government
25. Near the Khesinski Palace there are meetings without stop
26. The uprising is premature
27. The Uprising is Premature
    A Spontaneous Uprising is Doomed to Defeat
    The Bolsheviks call for a peaceful demonstration.
28. Those of Kronstadt
29. At the desired moment, the Party will guide you.
30. At the corner of the Sadovaia and the Nevsky
31. There are "THE EVENING" and "MODERN TIMES"
32. Save the flag!
33. A Bolshevik!

34. The Government ordered...
35. the bridges raised -
36. Cut off the workers' quarters from the center
37. The conquerors threw the Bolshevik "Pravda" into the water.
38. The first regiment of machine-gunners.
39. For their solidarity with the workers.
40. Traitors!
41. Felons!
42. Bolsheviks!
43. The Committee of the Bolshevik Party of Petrograd.
44. Dictator!
45. Supreme Chief
46. Minister of War and the Navy
47. Prime Minister
48. etc., etc., etc.
49. The hope of the Homeland and of the Revolution:
50. A.F. KERENSKY
51. The Lackeys of the Tzar
52. Ah! What a democrat!
53. The democrat at the TZAR's door
54. Traitors!
55. Felons!
56. Bolsheviks!
57. In secrecy
58. Lenin - in his cabin
59. In the apartments...
60. of Alexandra Fiodorovna
61. In the private library of Nicholas II
62. Decree re-establishing the death sentence
63. The Revolution is in danger
64. General...
65. Kornilov...
66. ...attacks
67. All for the defense of Petrograd
68. Kornilov attacks
69. In the name of God and the Homeland.
70. In the name...OF GOD
    IN THE NAME OF THE HOMELAND
71. Hurrah!
72. HURRAH!
73. General Kornilov...
74. Two Bonapartes
75. Kornilov attacks
76. ...with the Savage Division
77. ...with English tanks
78. And the government is powerless.
79. We will not let THE GENERAL pass!
80. The Government is obliged to open the prisons-
81. "Felons!"
82. "Traitors!"
83. "Bolsheviks!"
84. The Government opens the Arsenal
85. The proletariat of Petrograd...
86. ...takes the defense into their own hands...
87. The headquarters of the defense.
88. SMOLNY
89. "Traitors!"

90. "Felons!"
91. "Bolsheviks!"
92. The Savage Division
93. The Bolshevik tracts...
94. speak a language understood by all.
95. For bread!
96. For peace!
97. For land!
98. For brotherhood!
99. They fraternize
100. AND
General Kornilov is arrested.
101. Proletarian, learn to work a gun!
102. The Soviet of Petrograd assembles the combat forces
103. The Committee of Petrograd galvanizes the energy of the combatants.
104. On October 10th...
105. Trotsky wanted to wait.
106. To wait when we are preparing revolution is unthinkable. It is better to revolt - there is no middle way. Delay is death.
107. Accept Lenin's proposal.
108. Accept Lenin's proposal.
109. The Party organizes its committee.
110. October 24th.
111. After four months of planning Lenin is at Smolny.
112. On the night of October 24th, Lenin decides to lead the uprising.
113. To all Russians (note).
114. On the morning of the 25th
115. At the call of the Committee for Military Revolution
116. ...troops arrive for decisive combat.
117. Again, the bridges are raised
118. Again, the workers' quarters are cut off from the center.
119. Agreement is re-established between the quarters and the center.
120. The troops disembark.
121. The marching regiment of Cossacks!
122. The Minister of War, here
123. Where are the Cossacks?
124. They are saddling their horses.
125. Neutrality!
126. And at the head of the traitor armies...
127. ...crushed...
128. Gentlemen!
129. The student-officers go out to defend the Palace.
130. The Commissioner of the Provisional Government
131. The Women's Battalion of Death
132. ...until the last drop of blood
133. ...on the billiard table of Nicholas II!
134. Barricades are erected to defend the Government
135. At the call of the Committee for Military Revolution...
136. They reconvene at Smolny
137. The Mensheviks!
138. To the telegraph
139. To the telephone
140. To your posts!

141. At the 2nd Congress of Soviets
142. The Delegates arrive
143. MENSHEVIK FACTION (sign)
144. SOCIALIST REVOLUTIONARY FACTION (sign)
145. ...from the front
146. ...from the Orient
147. ...from Kronstadt
148. ...from the Ukraine
149. ...from Siberia
150. They recognized me, the rascals!
151. In secrecy at Smolny
152. Call at 10 in the morning
153. Already evening!
154. The Provisional Government
155. The Chief
156. The Members
157. re-wrote, also, a call to the people.
158. The Constitutional Assembly is the only legal master of the Russian land.
159. Meanwhile at Smolny...
160. The Menshevik Central Executive Committee and S.R....
161. ...opened the session of Congress
162. Comrades!
163. For us, there is but a single question.
164. This question?...
165. The question of power. The Provisional Government represents only the power of the people.
166. The question of power is viewed differently by the Committee for Military Revolution
167. Map of St. Petersburg
168. The Bolsheviks organized a military plot against the legal power.
169. Instead of bread, it was famine and rúin that awaited us.
170. In the ruin...
171. The Bolsheviks are destroyed.
172. But the Revolution is also destroyed
173. Down!
174. Down with the servants of the bourgeoisie!
175. Election of a new Central Executive Committee
176. The list of Mensheviks and of the S.R.
177. It is not many!
178. The list of Bolsheviks
179. The Winter Palace is encircled by the Red Guard
180. "To avoid any bloodshed, we propose to you that you surrender."
     - The Committee for Military Revolution
181. Twenty minutes of reflection.
182. The parliamentarians.
183. Little Father?
184. ...or little mother?
185. Country!
186. The last ultimatum to your Government
187. They wait for the answer
188. THEY WAIT
189. The Soldiers of the "shock troops" surrender themselves one after the other.

190. Midnight approaches.
191. Ten o'clock... eleven o'clock...
192. The Smolny agitators had penetrated to the interior of the Winter Palace as far as the Cossack battery...
193. past the vaults of the Hermitage the others follow noiselessly
194. In the Winter Palace, there are nearly 1100 rooms
195. At the main door where the Cossack battalion had taken position
196. The agitators have done their work
197. An officer!
198. How have you dared to abandon your post ?
199. Student-officer!... Your mother?
200. What, YOUR MOTHER!
201. Honorable student-officers, we have been presented with an ultimatum. We will not abandon our Homeland...
202. to German Bolshevik spies.
203. But on the floor below...
204. The agitators did their work.
205. Gentlemen! Bolsheviks!
206. The army is not with you.
207. The front is not with you.
208. You lie!
209. YOU LIE!
210. You speak in the name of headquarters
211. The twelfth army...
212. is with the Bolsheviks
213. Comrades!...
214. Comrades!...
215. The cyclists...
216. are for the Soviets
217. The Cossack Artillery has surrendered
218. The artillery has betrayed - a change...
219. No response!
220. NO RESPONSE
221. And in the Congress
222. the Mensheviks were singing.
223. It is necessary to smooth over, to pacify this sad misunderstanding...
224. without violence without the spilling of blood
225. The violent Bolsheviks violate the progress of History
226. There will be no Peace at all!
227. No Bread
228. The time for words is past
229. For peace!
230. For bread!
231. For land!
232. Production stops.
233. The signal
234. The Committee of Preservation of the Homeland and of the Revolution
235. Save the Provisional Government
236. Save the Government?
237. But it is...
238. the mayor of the town in person!
239. We categorically protest
240. GO ON!
241. The Bedchamber of the Tzarina

242. Release Kerensky
243. Gentlemen, we are going to receive them with dignity.
244. You are all in custody.
245. In the name of the Committee for Military Revolution
246. I declare the Provisional Government Overthrown
247. THE WORKERS' AND PEASANTS' REVOLUTION IS ACCOMPLISHED.
248. Now we in Russia must concern ourselves with building
the Proletarian Socialist Government.

(Lenin)

STACHKA
Strike

1924

Scenario: Proletkult Collective: Valeri Pletnyov, I. Kravchunovsky, Grigori Alexandrov, Sergei M. Eisenstein
Direction: Sergei M. Eisenstein
Assistant direction: G. Alexandrov, I. Kravchunovsky, A. Levshin
Photography: Eduard Tisse, Vassili Khvatov
Sets: Vassili Rakhals
Cast: I. Kuvki (the organizer), Alexander Antonov (a worker), Grigori Alexandrov (the foreman), Mikhail Gomorov (a worker), Maxime Strauch (the detective)
Production: Goskino and Proletkult (Moscow)
American distribution: Artkino

TITLES:

1. In the factory, all is quiet.
2. In the factory, all is quiet.
3. But
4. The lads are disorderly
5. They begin to stir.
6. Director
7. They report
8. Assessments.
9. In all departments...
10. The reports on the factory district.
11. Interpretation of the question for "The External Supervisor."
12. The list of private agents: Monkey, Slyboots, Patriarch, Peasant, Zoya, Bulldog, Fox, Tailor, Shepherd, Owl, Vagabond
13. Preparation
14. "Fox."
15. The blind man's sign: "Alms for the Blind."
16. "Owl."
17. To the meeting-place.
18. "Monkey."
19. "Bulldog."
20. "An active group."
21. We've got to strike!
22. It won't be easier for the people... Strike!
23. Preparation.
24. Agitate everywhere!
25. "Owl" in a tight spot.
26. Spy.
27. The secret meeting
28. They incite the masses.
29. With harmonicas.
30. They've become insolent, the swine.
31. And at the same time in the underground...
32. The lads negotiate.
33. To strike, Comrades! To struggle!
34. Reason to strike.
35. The micrometer is stolen.

36. The price of the micrometer is 25 rubles.
37. A loss of three weeks pay working for the Tzar
38. Report to the office
39. We haven't had any thieves before!
40. Manager.
41. "Thief."
42. "Thief..."
43. (A note): Comrades, the boss has accused me of theft. I'm not guilty, but I can't prove it. It's impossible for me to leave the factory labelled a thief, so I've decided to do away with myself. Goodbye and Remember: I am not guilty!
44. Break it up!
45. Quit working!
46. The Foreman.
47. Blow the whistle!
48. Go to hell!...
49. To the old foundry!
50. To the assembly line!
51. The old foundry resists!
52. Come on, lads, lay off!
53. To the office, comrades!
54. Don't open the gate! Let noone in or out!
55. "The Tribune of Labor."
56. In the office.
57. Without our work the furnaces will go out, the machines will stop, the factory will die...
58. We have the power, when united in the struggle against Capital...
59. A "chariot" for the management.
60. Why didn't you report sooner?
61. The factory has died.
62. The first days.
63. Get to work!
64. "In their fathers' footsteps."
65. Orders are pouring in...
66. Everything on which their thrones rest is made by the hands of workers...
67. Are you on strike too?
68. Working out demands
69. We demand an 8-hour working day -
70. Civil treatment by the administration -
71. a 30% pay increase for everyone...
72. In the police station.
73. There are no traitors or cowards among us! We shall defend our demands to the end!
74. Activists.
75. I quote...
76. - 6 working hours for the juveniles!
77. a general wage increase of 30%!
78. Nonsense! They drag politics into the factory!
79. What insolence!
80. And now, gentlemen...

81. Pharaohs...
82. Sit down here.
83. Ah! That's not all yet!
84. Crush down hard, and then... the juice!
85. The demands.
86. The management, having carefully considered the demands of the workers...
87. Take them away!
88. What a nice reply.
89. ... and late into the night they studied the interests of the workers.
90. The strike is tight.
91. Sign: "This food shop closed for repairs."
92. Hunger.
93. To the market!
94. The tobacco pouch is empty...
95. I want my dinner, Daddy!
96. On the prowl.
97. Owl sees by day too.
98. After careful consideration of the workers' demands, the management shall not be able to fulfill the following:
99. An 8-hour working day, as illegitimate and beyond the control of the management...
100. A general increase in pay...
101. In the appointed place.
102. Fair treatment will be recommended by the management if the workers submit unconditionally.
103. In the evening.
104. That night.
105. Beat him!
106. Beat him!
107. The following night.
108. Under Article 102, four to six years forced labor...
109. In the morning.
110. "They've fallen for it!"
111. One of the leaders... and dangerous!
112. The management's refusal is discussed.
113. Who's for continuing the strike?
114. Against?
115. The minority... - for work.
116. Provocation to destruction
117. The Special Police are not squeamish.
118. I've got to report at once!
119. "The King."
120. A shady deal.
121. My controls are infinite.
122. "Kaduzhkino Cemetery."
123. "Riff-raff."
124. I need five unscrupulous men.
125. Everybody is without conscience.
126. Down to the "job."
127. Monkey wholesale - Owl and Bulldog retail.
128. Handing over.
129. "A council of war."
130. Sign: Liquor Shop No. 135.
131. Back from the meeting.

132. On the "job."
133. They're sneaking into the crowd...
134. De-stroy!
135. The "King's" lads at work.
136. It's provocation! Call the Fire Brigade!
137. Stop gossiping and guard the alarm - or they'll spoil the "job."
138. Follow me, Comrades!
139. They're trying to incite us! Don't be provoked!
140. Provocateurs are at work here, hand in hand with the police! Everybody home, Comrades! Let's go!
141. Fellows...
142. Follow me!
143. Jokers!
144. Fool!
145. Struggling to escape.
146. They've broken away.
147. He's gone!
148. "Wash out" the leaders.
149. Scoundrel... your own people...
150. Arrested.
151. Liquidation.
152. "...In the district of the combined factories the strikers plundered, demolished, and burned down a liquor store.
The crowd was dispersed with fire hoses.
The situation in the district is tense. Further looting is feared. At the command of the Governors, the army has been ordered to the area."
153. The first skirmish.
154. Break it up!
155. Comrades! Help!
156. To the forge, comrades! Get the hammers!
157. To the tenements!
158. They burst out!
159. Brutalized.
160. You can't shut everyone up. Our lads will hold out.
161. The lads.
162. Your little district...
163. Already...
164. And you, young man, suppose you come to us...? Maybe we'll..? Eh...?
165. Take me back.
166. Massacre.
167. Defeat.
168. The unforgettable, bloody blows fell upon the body of the Proletariat: Leni, Talki, Zlotousta, Yaroslavlya, Charitchina, Kostromi.
169. Remember!
170. PROLETARIANS!

Anthology Film Archives wishes to thank Donna Roberts for this translation of the titles.

ARSENAL

1929

Scenario: Alexander Dovzhenko
Direction: Alexander Dovzhenko
Assistant Direction: A. Kapler and Lazar Bodik
Photography: Danylo Demontzky
Music: Igo Belza
Sets: I. Chpinel and V. Muller
Cast: Semyon Svashenko (the worker from the "Arsenal"), Ambrose Buchma (the German soldier with glasses), Mikola Nademsky (the functionary with the pail and the nationalist who lights the candle), N. Koutchinsky (Petlura), G. Merlatti (the actor Sadovsky), D. Erdman (German officer), S. Petrov (German soldier), G. Khorikov (soldier in the Red Army), T. Vagner (the nurse), K. Mikhailovsky (the nationalist), B. Zagorsky (the killed soldier), Evdakov (Nicholas III)
Production: Vufku, Odessa Studios
American distribution: Artkino

This first masterpiece of the Ukrainian cinema, inspired by the freedom and force of film techniques of the older Russian directors, was completely original in its substitution of poetic continuity and abstract ideas for the usual structure and story.

The following is a translation of the titles as they appear in the film:

1. There was a mother who had three sons --
2. There was a war.
3. And the mother had no sons --
4. (handwritten) Today I shot a crow --
5. Today I shot a crow --
   Splendid weather --
   Nikky
6. "You're wasting your blows on me, old man! I'm not what you need to strike at!"
7. "These gases - some of them make the heart gay!"
8. "But where is the enemy?"
9. The tide of war reaches the Ukraine.
10. "Come on - pull off our Ukrainian boots!"
11. "Take our Ukrainian coats, too!"
12. "You've been torturing us for 200 years - you Russians!"
13. "Who -- I?"
14. The tide reaches the post of Volyn.
15. "I can't carry you any farther, comrades. There's a steep downgrade just ahead, and the brakes aren't working."
16. "Aren't you going to carry us?"
17. "AREN'T YOU GOING TO CARRY US?"
18. "AREN'T YOU GOING TO CARRY US?"
19. "Take it easy, boys! We'll fix the brakes alright!"
20. "In the name of the Ukrainian People's Republic, you are ordered to surrender your arms!"
21. "In the name of the Ukrainian people? Who said so?"
22. "In the name of the Ukrainian people? Who said so?"
23. "Keep it going!"
24. "Keep it going!"
25. "Keep it going!"
26. "Hey! - Keep it going!"

27. "Shove in the piston!"
28. "I'll learn to run these things yet!"
29. "Who?"
30. "Wer?"
31. "Qui?"
32. "Who are you?"
33. "A demobilzed soldier and arsenal worker - I have the honor of returning."
34. "A Ukrainian?"
35. "A deserter!"
36. "Go on back to the barracks, Timco. When the time comes the revolutionary committee will call you."
37. "Let us thank God, who has preserved our free Ukraine!"
38. Christians -
39. Schoolboys -
40. Students -
41. Teachers -
42. - both men and women -
43. Artists -
44. Co-workers -
45. "Long live - !"
46. "Long -"
47. "Long live - !"
48. "Long live - !"
49. "For three hundred years you have - "
50. "Christ is risen!"
51. "Christ is risen, soldier-man!"
52. "And who was this man, Bogdan?"
53. "Some kind of native Ukrainian general, they say."
54. "Soldiers! The Central Council is calling you!"
55. "And will it be alright to kill oficers and bourgeois in the street if we find any?"
56. "But you are a Ukrainian - aren't you?"
57. "Yes - a worker!"
58. "Yes - a worker!"
59. The first all-Ukrainian conference - of respectable people.
60. "That's the Ukrainian presiding Council our teacher in the village has been telling us about!"
61. "The representative of the Bolsheviks has the floor!"
62. "We are workers - we are also for the freedom of the Ukraine. But we demand the land for the peasants and the factories for the workers!"
63. "You who care only for national independence will let Ukraine go on as it has been for centuries under the old Russia!"
64. "We shall see how you will apply your lawless justice to the unarmed representatives of the workers and the peasants!"
65. "Very well - you say the government will belong to the Ukraine! But to whom will the land belong?"
66. "Will the land belong to the absentee landlords?"
67. "Simon Petlura, the chieftan of the Haydamak Kosh, has the floor!"
68. "Gentlemen, a message of greeting has come from the Black Sea fleet. We beg permission to make it public!"
69. " -- and do not rely upon the Black Sea fleet, for we will be the first to train our guns upon you!"
70. "Gentlemen, this is an error! I'll put it to a vote - who is in favor of considering this an error?"
71. "Who is against?"
72. But outside the Convention - all over the Ukraine - was a different spirit.

73. The Dreadnought MARIA.
74. Freedom.
75. The Don Basin!
76. Boguntzy!
77. The arsenal - listening.
78. "Strike!"
79. "The proletariat is abolishing trains!"
80. "I think they have started shooting!"
81. "Allow me to make my obeisance to you -"
82. " - and to everyone, I bow to the very ground!"
83. "Please answer me! Is it alright to kill officers and bourgeois in the street, if I find any?"
84. "What is the address [illegible]"
85. "Before all of you I bow to the very ground!"
86. "I ask you - all of you - is it alright to kill officers and bourgeois in the street, if I find any?"
87. Blood was spilled at Bakhmach, Nezhin ...
88. "Hey, you - brothers of mone, comrades in battle!"
89. "Four years of service, then four years of war - that's what I've stood!"
90. "And on top of that a year of civil war, brothers!"
91. "One of Petlura's bullets has got me, and I'm going to die a hero!"
92. "Bury me at home, brothers, I haven't seen it for nine years. But hurry, brothers, the arsenal is in danger."
93. "Come on, horses - our steeds of war!"
94. "Hasten to bury our comrade!"
95. "Revolution!"
96. "We feel it in the air!"
97. "Yes, masters - we sense it!"
98. "We are flying with all the speed - "
99. " - of our twenty-four legs - "
100. "Here he is, mother! There is no time for explanations! Such is our revolutionary life and death!"
101. The armored car. Free Ukraine.
102. "You have overthrown our free Ukraine!"
103. "Stand with your face to the wall!"
104. "Can't you do it looking in my eyes?"
105. "I can!"
106. The twenty-fourth hour.
107. The fory-eighth hour.
108. The seventy-second hour.
109. "I wonder what is the weather going to be tomorrow?"
110. "Tomorrow! I thought tomorrow it would be finished -- be we went and stopped -- stopped!"
111. "We need shells!"
112. Where is father?
113. And husband?
114. And son?
115. And where is the locksmith?
116. There is no locksmith.
117. There is no blacksmith.
118. There is no husband.
119. "A Ukrainian worker."
120. "Is he wearing armor?"
121. "Shoot! There is something here you cannot kill!"

Anthology Film Archives wishes to thank the Museum of Modern Art for the title translations.

AEROGRAD 1935

Scenario: Alexander Dovzhenko
Direction: Alexander Dovzhenko
Assistant direction: Yulia Solntseva, S. Kevorkov
Photography: Eduard Tisse, M. Guindine, N. Smirnov
Sets: Alexander Utkin, V. Panteleyev
Music: Dmitri Kabalevsky, V. Goussev (text)
Cast: Semyon Shagaida (the hunter Glushak), Stepan Shkurat (Khudiakov), Boris Dobronravov (Shabanov), Sergei Stolyarov (his son Vladimir, the pilot), G. Tzoi (the partisan Van-Lin), N. Tabounassov (the young Churkcha), L. Kan and I. Kim (the samurais), E. Maksimova (the widow Maria Kudina), E. Melnikova (the wife of Glushak)
Production: MOSFILM and UKRAIN Film
American distribution: Artkino

Synopsis:

1930. Siberia. The Soviets want to establish the city of Aerograd on the shores of the Japanese Sea for defense purposes. The title: HURRAH FOR THE CITY. Vladimir, a pilot, sings of the city about to be built, of joy, and of fraternity. Title: HURRAH FOR THE CITY OF AEROGRAD THAT WE, BOLSHEVIKS, PLAN TO BUILD ON THE SHORES OF THE PACIFIC. Churkcha skies toward the city. Throughout the film he approaches. He wants to study there. At the end he arrives, "after skiing for 80 suns." He finds the city still unbuilt. "So I will build, and *then* I will study," he says.

Title: BETWEEN THE BERING SEA WHERE THERE IS ICE AND SQUADRONS OF OUR WHALES, AT THE MOUTH OF THE GREAT AMUR RIVER.
A group of eight men are smuggling dynamite over the Amur border to sabotage the Soviet efforts.
Title: THROUGH THE AMUR BORDERLAND PEOPLE COME BEARING DYNAMITE--SIX RUSSIANS AND TWO WHO ARE NOT RUSSIANS.

Stephan Glushak, an old partisan and the father of Vladimir, sees them and shoots. Title: WATCH OUT! WE'LL KILL THEM JUST NOW. The two Japanese escape. Glushak pursues and captures one of them, who speaks of his country's hatred for the Soviets before he is shot.

During this sequence the following titles appear:
ON THE SHORES OF THE JAPANESE SEA.
THE OLD LIGHT DIMS AND SINKS BENEATH THE PACIFIC OCEAN.
A TYPHOON COMES FROM JAPAN.
SEEN FROM AFAR THERE IS A MAN IN THE TAIGA, WHO KNOWS HOW TO READ THE TAIGA.
This last refers to Khudiakov, another hunter and an old friend of Glushak. Glushak has come upon him in his search for the other Japanese saboteur. Khudiakov denies seeing any strangers. Vladimir, meanwhile, is flying to visit his father...Khudiakov, it turns out, is lying and has hidden the Japanese. With the aid of Shabanov, who fled from the Revolution into eastern Siberia, Khudiakov is trying to stir up a revolt among the "old believers." Shabanov exhorts the widows to remember their dead husbands in his reactionary speech. When he calls out the name of Maria Kudina, who does not know her

husband has died, she calls him a liar. He produces the dead man's hair and throws it at the grieving widow.

Van-Lin, a friend of Glushak, discovers the plot and spreads the word. Glushak forms an army to fight Shabanov and his Japanese allies. His son leads the attack from the air. Glushak discovers that his old friend, Khudiakov, is a traitor. He takes him into the forest and kills him. Dying, Khudiakov calls for his mother.

The prisoners are given over for judgment to the widows of the men who were misled into uprising. Van-Lin has been killed. Glushak carries body into an airplane. Vladimir and his Korean wife have had a child. The sky fills with airplanes. Titles announce the parts of the Soviet Union from which they fly.
TITLE: PEOPLE OF - KAMCHATKA. CHUKOTA, KOMANDOR. KHABAROV, SPASSKAYA, VOLOCHAYEV, CHELIABINSK, SVERDLOVSK, NOVOSIBINSK, OBSK. LENSKY. YENISEI. BAIKAL-AMUR, BURIAT-MOUGOL, USSURI. DNEPROVSK, VOLGA-DON, SYR-DARIN, LENINGRAD, MOSCOW. KIEV. USSURI. ZAPOROZH.
Below are seen the masses of people who have come to help build Aerograd.

Anthology Film Archives thanks Jay Leyda for the title translations.

ZVENIGORA 1928

Scenario: Mikhail Johansen and Yuri Yurtik
Direction: Alexander Dovzhenko
Photography: Boris Zavelyov
Decor: Nikola Nademsky (the grandfather, also the Tzarist general), Semyon Svashenko (his grandson, Timosh), Alexander Podorozhny (his brother Pavlo), G. Astafiev (Cossack leader), I. Seluk (Viking leader), L. Barbe (Jesuit monk), M. Parchina (wife of Timosh), P. Skliar-Otava (Oksana), Mikhalev (aide de camp), V. Ouralsky (peasant), A. Simonov (officer on the horse), Dovbych (student), G. Tcharov (friend of Pavlo)
Production: Studio Odessa
American distribution:

The following is a translation of the titles as they appear in the film.

1. Soaked with blood, sealed in secrecy, shrouded in legend, treasures of the country have been buried for ages in Ukrainian soil.
2. The centuries-old guardian, preserver of antiquities, a moss-covered grandfather, watches now as he watched when Cossack robbers roamed the country 300 years - 1,000 years ago -
3. Cossack: "Have you seen any Poles?"
4. grandf.: "At Zvenigora the cursed ones roam! They dig the ground - they search for the vault - they want to steal our hidden Ukrainian treasures."
5. Cossack: "Unharness your horse. Mount and ride with us!"
6. Cossack: "A sword for Grandfather! So he becomes a roaming Cossack robber!"
7. grandf.: "There is Zvenigora!"
8. Cossack: "I'll ride straight, but you, Grandfather, lead the hundred brethren in a flanking movement. Only mind you - do not dig the ground without me! Do not touch the hidden treasures. Forward!"
9. Cossack: "Where are your Poles, Grandfather?"
10. grandf.: "A Pole sat in the oak.
    There is no Pole anymore."
11. Cossack: "Take your knives, children."
12. grandf.: "To the horses!"
13. Cossack: "Where are your vaults, Grandfather?"
14. grandf.: "My vaults are where the hidden treasures are."
15. Cossack: "Let no enemy's foot tread here! Let the treasures lie in peace!"
16. Centuries passed. People were born and died - trains passed over Ukrainian plains - But the hills and forests and rivers of Zvenigora kept Grandfather's secret.

17. Progress everywhere -
18. - watched by Oksana.
19. In the midsummer night for centuries - year after year- Grandfather's old lips divined the maiden's fate - the fern blossomed in dark nights -
20. Grandfather had a grandson, Pavlo.
21. Grandfather had a grandson, Timoshko.
22. grandf.: "Spit, boys! Spit three times: a devil is in the hut!"
23. grandf.: "Make the Sign of the Cross - plague on you - make the Sign of the Cross - the devil is in the hut - I tell you - make the Sign of the Cross!"
24. You see, they would have lived and grown as corn in the fields - - if only - -
25. Many mothers wept for their sons, fallen on German soil and in the Ukraine.
26. grandf.: "Nation after nation, country after country, revolted. An enemy of the human race rules over us - "
27. grandf.: "You see, the treasure is here."
28. Dogs are not fed when taken hunting. They build roads when they are at war.
29. grandf.: "Treasures should not be buried. Roads are not built with unclean hands. Zvenigoras are not vanquished."
30. At day break on Sunday -
31. grandf.: "Your Most Serene, Most Gracious, Most Righteous, Most Honorable - Stop! - the treasure will be spoiled!"
32. general: "You, Grandfather, are a real engineer. But digging is forbidden."
33. general: "Chase the old man away. Set up a guard."
34. Timoshka planned - And Cossack planned -
35. guard: "Halt! Who's there?"
36. general: "It cannot be! Stop!"
37. general: "I shall speak to them myself. I shall perform a miracle."
38. general: "Ho, lads."
39. general: "Ho, lads."
40. general: "Hail, eagles."
41. Timosh: "Hail, eagles - "
42. Timosh: "Your Excellency, an ex-Knight of the Order of St. George requests permission to give the order himself for his own execution."
43. Timosh: "At the one who stands before you - "
44. Timosh: "Fire by platoon - "
45. Timosh: "P-l-a-t-o-o-n-"
46. Timosh: "Aim!"
47. Timosh: "Fire!"
48. My hand creates miracles -
49. grandf.: "In rebellion nation rose against nation, country against country, brother against brother. Sit down, my only consolation and hope."

50. grandf.: "Listen to a secret. A great treasure is hidden here in Zvenigora - in ancient times when strangers walked our lands, they were led by military men."

51. grandf.: "People lived in villages as we do - there was a girl by the name of Oksana -"

52. grandf.: "Cattle died and people died and the leader decided to stop at Zvenigora to collect tribute -"

53. Viking: "Free the people!"

54. Viking: "Shield!"

55. grandf.: "Oksana betrayed her nation. She fell in love with the foreign leader - but not for long - "

56. grandf.: "With a terrible word he cursed Oksana and the treasures - "

57. grandf.: "Where Oksana fell, a lake was formed by the spreading waters - the earth collapsed and became a ravine -

58. grandf.: "Her hair became rustling reeds, her eyes became wells and caves. Our race has a treasure - we know the secret."

59. Watch out, beloved village. Pavlo attacks on a white horse.

60. Before the sun had risen, Red partisans departed from the village, leaving it at the mercy of bandit Pavlo.

61. Timosh: "Go back!"

62. wife: "I will not go back, my dear Timoshko. I cannot go back!"

63. Timosh: "Go back, crazy woman, I'll be angry!"

64. peasant: "Come on! Leave the women alone!"

65. wife: "Strike me dead, Timoshko, I cannot return! Timoshko! Kill me or come back!"

66. Timosh: "The Revolution is in danger!"

67. Timosh: "The Revolution is in danger!"

68. Timosh: "To horses, Proletarians!"

69. Timosh: "Proletarians - to the machines! Stoke the furnaces! More fire!"

70. Timosh: "The Revolution is in danger!"

71. grandf.: "Ah, it was some time ago!"

72. Meanwhile the refugee Cossack walks in Prague, sweeping the streets with baggy trousers.

73. And Timosh? At workers' high school, he tries to find in the figures and formulae of science the true secret of Zvenigora - the secret of the riches of the Ukraine.

74. Prague - Paris - Poltava -

75. The Duke of Ukraine will read a lecture on the destruction of the Ukraine by Bolsheviks. After the lecture . . .

76. . . . he will shoot himself with his own revolver before the eyes of a respectable audience.

77. Pavlo: "Ladies and gentlemen - I thank you very much for your attention. I know that you are not interested in the Ukraine, or Bolsheviks - especially the ladies - therefore, I shall not keep you waiting any longer -"

78. Pavlo: "Ladies and gentlemen - thank you very much. I am finished."

79. Pavlo: "Excuse me - I forgot to tell - "

80. friend: "$6,000.00. Excellent. You now have a fund for a new expedition to find the treasure. We are sure that this time you will succeed."
81. Pavlo: "The treasure is ours. Only hurry! Stop the fiery serpent that will crush your treasure underfoot!"
82. grandf.: "Stop the evil force! Disappear - forever!"
83. grandf.: "Fiery monster - stop!"
84. Ladies and gentlemen, thank you. I have finished.

IVAN 1932

Scenario, Direction: Alexandre Dovzhenko
Photography: Danylo Demutzky, Yuri Yekelchik, Mikhail Glider
Assistant Direction: Lazar Bodik, Yulia Sointzeva
Sets: Yuri Khomaza
Sound Recording: Alexandre Babi
Music: Yuli Meitus, Boris Lyatoshinsky, Igor Boelza
Cast: Piotr Masokha (Ivan, the hero), Stepan Shkurat (Stepan Gouba), K. Bondarevsky (Ivan, the Comissar), Semyon Shagaida (the father of the hero)
Production: Ukrain Film in Kiev.
Noise: A. Shadelsky
Sound Editing: A. Chernitina

Many of the films of Alexandr Dovzhenko are simple in outline but exceptionally complex and elliptical in detail. In Ivan he tells the story of a young worker, initially overwhelmed by his responsibilities, who becomes an ideal member of the collective labor force. This simple story is elaborated with digressions and paradoxes which make Ivan as complex as Zvenigora or Arsenal.

The following synopsis presents the events of the film, in the order in which they occur, without an attempt at explanation.

It is spring. The ice on the Dnieper River is breaking up. A dam is being constructed to control the rapids which the ancient Zaporogues conquered. An exposition. A general view of a meeting. Our attention is called to a solitary worker from the countryside. He is Stepan Gouba, an idler.

A flourish of trumpets resounds on the meeting. On an immense plain rise stacks of hay, evoking the image of mosques. An army of voluntary laborers march off to the construction site. The old peasants shake their heads, watching them. "It is hard to see them go," they say.

In a large hut, two old friends who have not seen each other for twenty years cannot stop laughing. They have so much to say they cannot decide where to begin, so they just say, "Well, hello." An old bearded peasant grunts cordially, "Stop whinnying, time wasters." "I have brought you my son, Ivan," one of the laughers finally says, "Take him into your team." The young Ivan, almost afraid, contemplates the construction site through a window.

After an abstract paean to construction work, we see Ivan building a railroad. At the tip of an old diving board, Gouba, the sluggard, is fishing. His son, the Comissar also called Ivan, faces a tribunal of workers under the accusation of professional failure.

Gouba sleeps in shed. Occasionally he raises his head above the pillow as if he were in a ditch. He hides his face from the whistling of the locomotive. The reactionary in him keeps saying, "You know, I've caught some fish." He becomes irritable at the hostile silence of his son. The next day the Comissar Ivan resigns, "because of his father's conduct."

On the construction site the two Ivans are building roads with sledge hammers. There is an accident with the crane. Suddenly a worker is dead, stretched out under a canvas. His mother stands immobile near him. She crosses the terrifying construction site. She pushes through seven or eight doors in succession and stops at the threshhold of an office where an operator telephones that "One of our best workers has been killed. This is unacceptable. He solunteered for this difficult job." "What do you want?" asks the mother. "Nothing." She returns to the construction site.

There is a discussion. Ivan revolts against the system of "shock brigades". The portraits of several heroic workers appear on the screen with titles describing their specialties. Then the old parasite appears, admitting he is a bum. "Here's my profile. Here's the nape of my neck. Take heed of my composure." Then he confronts us with the news, "The people have worked enough. I have realized the five-year plan in one year."

Ivan, who is distracted by the rhythm of the shock brigades and who suffers because he does not qualify for them ("You are hiding your secrets from me," he says), wants to return home. By an open door an old man speaks, "In my time I too worked as much as I could for the advancement of the project." Ivan leaves crying.

A shack, isolated and closed, bears the inscription Black Cashier beneath a window. He knocks; the window opens; he gets paid. Then a hand from inside comes out. He shakes hands, but he cannot free himself. A loudspeaker on top of the hut announces: "Here is Stepan Gouba of the village of Yarezki. He is big; he is strong. Every day he eats two pounds of bread and lard." Gouba flees until he can no longer hear the voice of the speaker. He picks flowers.

At the cafeteria a foreman is sweating profusely. He protests, "Everything is overpriced. They have destroyed individuality. This is dialectical nonsense. Dialectic is atrocious." Ivan agress, "Man no longer exists." "What about me?" yells another worker, "I'm a foreman and I'm also a man." The complainer leaves. Ivan is dumbfounded. Outside Gouba challenges the rankled foreman, orders him to be quiet, and shakes his fist at him.

Ivan wants to learn. His father takes him to an authority. The father keeps repeateing, "He needs another force," and Ivan echoes him, addressing himself to the spectators.

In the apartment of a petit-bourgeois couple in town, the radio transmits a meeting organized to honor Ivan. "Try a foreign station," the woman says. Then the radio interrupts Gouba who has broken in on the loudspeaker and has turned to the camera crying, "I do not want this. I am afraid of my son."

Four years later. A meeting in a large hall. The audience suddenly evacuates the room. An exposition. A soldier speaks before a giant map. Armies, tanks, the airforce, the cavalry appear. Then the room refills and the meeting continues. Gouba takes the podium. "Who am I? I am a father. I no longer want my son." Amid boos and jeers he withdraws. In the hallway Ivan stops him. "I am ashamed to be in the same village with you." The Comissar Ivan, now an engineer, is on the tribune. The President proclaims, "Ivan is adopted by the working class!" The mother of the dead worker rises in the room and walks forward. She says, "My son Ivan died for a good cause." The audience gives a standing ovation. She speaks of the work of women and of the necessity to learn.

The film ends with an image of Ivan in the amphitheatre in a university, and the words, "Comrade Professors, give Ivan all that you know."

LA BELLE ET LA BETE 1945
Beauty and the Beast

Scenario: Jean Cocteau
Direction: Jean Cocteau
Photography: Henri Alekan
Technical assistance: René Clément
Sets: Christian Berard
Costumes: Christian Bérard, René Moulaert
Music: Georges Auric
Cast: Jean Marais (Avenant, the Beast, the Prince), Josette Day, (Beauty), Mila Parély, Nane Germon (Beauty's sister), Marcel André (Beauty's father), Michel Auclair (Ludovic, Beauty's brother)
Production: André Paulvé
American distribution: Janus Films

Preamble (Cocteau's words):

"I am appealing to what remains of the child within you. The child listens to fairy tales without questioning one word. The child believes that the picking of a single rose can result in dire consequences. The child believes that the hands of a beast that has just killed may burst into smoke, that a beautiful maiden may teach him shame. The child believes a thousand things as artless as these. I ask you to recapture what you may of that simple faith. Let me begin with four magic words, the true Open Sesame to childhood: Once Upon a Time...

Synopsis:

There is a merchant who has three daughters: Adélaïde and Félicie, ugly and ill-natured, who want only money and clothes. The third daughter, very pretty and very good, is the servant of her sisters. People call her "Beauty." Ludovic, the merchant's son, also lives with him, as does his friend Avenant. Avenant loves Beauty but she refuses to marry him, because her father suffered a great reversal of fortune, after having lost his ships.

Returning one night from the city, the merchant gets lost in the forest. He discovers the magnificent chateau of the Beast, and falls asleep there. In the morning he cuts a rose in the garden for Beauty, and the Beast, furious, condemns him to death, unless one of his daughters takes his place. Beauty offers herself. In spite of Avenant's dejection, she goes to live in the chateau of the Beast who, after watching her at dinner, asks her every evening if she wishes to become his wife. Each evening Beauty refuses. However, a strange sympathy is born in her for this monster in whom she discovers, little by little, a great appreciation for goodness and for perfection.

Knowing her father to be ill, she begs the Beast to let her return to her home for eight days. She promises to come back once this respite has elapsed. The Beast agrees, doomed to die of grief if she does not return. Before her departure, he gives her the golden key to the pavillion of Diana where his greatest treasures are locked up.

Beauty's father recovers upon seeing her. But her sisters, jealous of her riches, scheme to make her stay home. Fifteen days pass. Félicie steals the golden key. Avenant and Ludovic decide to kill the Beast and set Beauty free, while taking possession of the treasures.

She, however, is not able to hold out. A magic mirror shows her the Beast in agony and she returns to the chateau to confess her love to the Beast at the very moment when Avenant is breaking into the pavillion of Diana. The Beast becomes a beautiful Prince then, while Avenant becomes the Beast and dies. Beauty flies off with the Prince to the kingdom of marvels.

Episodes:

I. Preamble

II. The house of the merchant and its inhabitants.

- a. Bow and arrow shot. Departure of the sisters for a concert.
- b. Scene with Avenant. Beauty refuses marriage.
- c. The sisters are snubbed by the Duchess.
- d. Beauty's father believes he will be rich again because his ship has reached port.

III. The Beast's chateau

- a. The merchant's departure. Beauty asks for a rose.
- b. Ludovic signs a usurer's paper to forstall his debts.
- c. The lawyer informs the merchant that the ship did not bring him any money.
- d. The merchant wanders in the forest.
- e. Arriving at the Beast's chateau.
- f. The merchant awakening. He plucks a rose. The Beast condemns him to death. Departure on the horse "Magnificent."
- g. Return of the merchant to his home.
- h. Beauty offers her life to save her father. Félicie makes fun of Avenant's love.

IV. Beauty at the Beast's chateau

- a. Departure of Beauty on "Magnificent."
- b. Arrival at the chateau: Beauty's room. Terror of Beauty, who takes flight. Fainting. The Beast carries Beauty into her chamber. First exchange of looks.
- c. Interviews between Beauty and the Beast; dinner on the first night. Walk in the part and by the fountain.
- d. The merchant's home. Seizure of the furniture for debts.
- e. Beauty asks the Beast to let her return home. She admits

to him that Avenant is in love with her.
f. At the merchant's home, Ludovic persuades his sister to marry a rich clothier. At the cabaret, a watch is stolen.
g. The Beast permits Beauty to return to her father's home. He shows her the pavillion of Diana and gives her the key.

V. Beauty at her father's home

a. Beauty doing the laundry.
b. Conspiracy between the sisters and two friends to keep Beauty at home. Theft of the gold key.
c. Arrival of "Magnificent." Ludovic and Avenant set out for the chateau of the Beast. The mirror.

IV. Return of Beauty to the chateau of the Beast

a. Beauty looks for the Beast. He is lying near the pond.
b. Arrival of Ludovic and Avenant at the pavillion of Diana. They climb up on the roof.
c. Beauty with the Beast.
d. Avenant breaks the window of the pavillion.
e. Beauty declares her love to the Beast.
f. Avenant is transformed into the Beast and dies.
g. Birth of the Ardent Prince. Flight towards the kingdom.

ORPHÉE 1950
Orpheus

Scenario: Jean Cocteau
Direction: Jean Cocteau
Photography: Nicolas Hayer
Sets: Jean d'Eaubonne
Costumes: Marcel Escoffier
Music: Georges Auric
Cast: Jean Marais (Orphée), Maria Casarès (the Princess), François Périer (Heurtebise), Marie Déa (Eurydice), Edouard Dhermite (Cégeste), Juliette Gréco (Aglaonice), Roger Blin (first author), Henri Crémieux (the gentleman), Jean Cocteau (voice of the author and of the radio messages)
Production: André Paulve and Films du Palais-Royal
Distribution: Discina International
American distribution: Janus Films

Synopsis:

We are in some "town of an ideal province," on the terrace of the Café of the Poets. A celebrity of modern poetry, Orphée, is jostled by a young 18-year-old rival, Jacques Cégeste, visibly drunk and trying to lead from her Rolls Royce a strange, mysterious Princess. A scuffle breaks out. Cégeste is knocked down and crushed by two motorcyclists who, it seems, come from nowhere. Orphée is invited by the Princess to go in the car with them, to serve as witness. But the car does not go towards the hospital at all; Orphée has been tricked. The strange ride ends in a chalet in the mountains, where they find the riders who killed Cégeste. The poet believes himself to be dreaming: he sees the whole group enter into a mirror and disappear, leaving him alone in the room. He wakes in the morning in a countryside of white dunes. The Rolls is still there. The Princess has given orders to her chauffeur Heurtebise to conduct him home, where Eurydice, his wife, worried to distraction, is waiting for him.

But Orphée is no longer the same. He withdraws from the world. Bent all day over the panel radio of the Rolls, he receives personal messages, convinced that it is the Princess who is sending them to him. One day, strolling in the town, he believes he sees her and runs after her: it is only a specter. Orphée and Eurydice quarrel. He leaves, and when she follows him she is taken by the motorcyclists. Meanwhile, taking refuge in the car, Orphée is receiving the messages transmitted by Cégeste on the instructions of the Princess, who comes each night to watch Orphée as he sleeps.

Heurtebise finds Orphée there, tells him of Eurydice's disappearance, and suggests a way to rejoin her. Orphée descends to the Zone where he succeeds in leading his wife out, on the condition that he is never to look at her face. The situation is untenable. To rescue Orphée from this game of hide-and-seek, Eurydice attempts to kill herself. She fails, but the next day Orphée sees her and she dies. Shortly after, his house is attacked and he is killed by the Bacchantes and the young admirers of Cégeste who have accused him of making their idol disappear out of literary jealousy. Orphée's body is borne with difficulty by Heurtebise to the Zone where the Princess and Cégeste are waiting. The truth comes out in a judgement rendered by the Tribunal of the Beyond: that the Princess loves Orphée and is loved by her; Heurtebise loves Eurydice. The Princess and Heurtebise sacrifice themselves to return the couple to their terrestrial life, as they say, "in their dirty water." The poet thus receives immortality; and the Princess and Heurtebise prepare to submit to the unspeakable and terrible punishment they have incurred.

LE SANG D'UN POETE 1930
The Blood of a Poet

Scenario: Jean Cocteau
Direction: Jean Cocteau
Technical direction: Michel J. Arnaud
Photography: Georges Périnal
Sets: Jean Cocteau
Music: Georges Auric
Cast: Lee Miller (The Statue), Enrique Rivero (The Poet),
Pauline Carton (Child's Tutor), Féral Benga (Black Angel),
Jean Desbordes (The Character of Louis XV, Masked),
Odette Talazac, Barbette, Fernand Dichamp, Lucien Jager
(Audience)
Production: Vicomte de Noailles
American distribution: Raymond Rohauer

TEXT ON THE SCREEN:

Every poem is a coat of arms.

It must be deciphered.

So much blood, so many tears, in exchange for those axes, those gules, those unicorns, those torches, those towers, those martlets, those seed-beds of stars and those fields of azure.

Free to choose the faces, forms, gestures, tones, actions and places that please him, he composes with them a realistic documentary of unreal events. The musician will underline the noises and the silences.

The author dedicates this ribbon of allegories to the memory of Pisanello, of Paolo Uccello, of Piero della Francesca, of Andrea del Castagno, painters of blazons and enigmas.

VOICE OF THE AUTHOR:

"While the cannons of Fontenoy thundered in the distance, in a cheap room, a young man..."

"First episode: The wounded hand or the scars of the poet."

TEXT:

Escaped from a picture where the naked hand had contracted it like leprosy, the drowned mouth seemed to expire in a little zone of white light.

THE MOUTH IN THE POET'S HAND: "Air!"

VOICE OF THE AUTHOR:

"The next morning..."

HANDWRITTEN TEXT:

The surprises of photography or how I permitted myself to be caught in a trap by my own film.

VOICE OF THE AUTHOR:

"It is dangerous in the first place to wipe oneself on the furniture. Is it not mad to wake statues with a start after their century-long sleep?"

"Second episode: Do walls have ears?"

THE STATUE:

"Do you believe it's so simple to get rid of a wound, to close the mouth of a wound?"

THE POET: "Open it for me!"

THE STATUE:

"You still have one possibility. To enter the mirror and walk around in it."

THE POET: "Mirrors cannot be entered."

THE STATUE:

"I congratulate you. You wrote that mirrors can be entered and you didn't believe it."

THE POET: "I . . ."

THE STATUE: "Try. Always try. . ."

VOICE OF THE AUTHOR:

"The interior of the mirror ended in the hotel des Folies-Dramatiques."

"At daybreak, Mexico, the ditches of Vincennes, Aragon Boulevard and a hotel room are equal."

ON THE DOOR, A LARGE PLACARD: FLYING LESSONS.

VOICE OF THE AUTHOR: "The mysteries of China."

"Room 19. Celestial ceiling."

"In Room 19 the Hermaphrodite's hopeless rendezvous were made."

SIGN ON HERMAPHRODITE: Danger of death.

MAN'S VOICE: "Finish it."

WOMAN'S VOICE: " No"

MAN'S VOICE: "Yes."

WOMAN'S VOICE: "No . . leave it . . ."

VOICE OF A SALESWOMAN: "How to use it"

"Take the butt of the revolver with your whole hand. Remove the safety catch. Cock the revolver. Put your finger on the trigger. Press the barrel against your temple. Fire."

VOICE OF THE AUTHOR:

"Glory forever!"

"Mirrors would do well to reflect a little more before sending back images."

"By breaking statues . . ."

". . .one runs the risk. . ."

". . .of becoming one. . ."

". . .himself."

"Always Glory! Glory forever! Third episode: The Snow-ball Fight."

"The warriors."

"The big fellows."

"In school, the student, Dargelos, was the cock of the walk. . ."

"A snowball in his hands could become as ominous as the daggers of Spain."

"That marble fist-blow was a snowball,
And it shattered his heart,
And it shattered the tunic of the victor,
Shattered the dark victor whom nothing
protects.
He stood there, dumbfounded
In the sentry-box of solitude,
Bare-kneed under the mistletoe, the golden
   nuts, the holly,
Starred like the blackboard in the study.
Thus often from school come
Those fist-blows which make us spit blood.
Those hard fist-blows of snowballs,
Which beauty in passing, strikes quickly at
    the heart.
"Fourth episode: The profanation of the host."

"That very evening the Cité was rightfully the scene of a very elegant gathering."

"Documentary: Interminable, that's how the card-sharp imagines his gesture swifter than lightning."

"Know that the child's guardian angel appeared. He emerged from an empty house. He was black in color and he limped slightly with his left foot."

"The cloak, spreading like an inkstain, disappeared beneath the body of the supernatural figure who grew pale as he absorbed his prey."

THE YOUNG WOMAN:

"If you don't have the ace of hearts, my dear, you're a lost man."

VOICE OF THE AUTHOR:

"Her object obtained, the woman again became a statue, an inhuman thing with black gloves in sharp contrast to the snow on which her steps no longer left footprints."

"The way . . ."

". . .is long. . ."

"Mortal tedium of immortality."

RIEN QUE LES HEURES 1926
Nothing But Hours

Scenario: Alberto Cavalcanti
Direction: Alberto Cavalcanti
Photography: Johnny Rogers
Music: Yves de la Casinière
Cast: Philippe Hériat, Clifford McLaglen, Nina Chouvalowa, Blanche Bernis
Production: Alberto Cavalcanti
American distribution: Museum of Modern Art

1.	Ce film ne comport pas d'histoire. Il n'est qu'une suite d'impressions sur le temps qui passe et ne pretend synthetiser aucune ville.	This film has no story. It is only a suite of impressions on time which passes and does not pretend to synthesize any town.
2.	Toutes les villes seraient pareilles si leurs monuments ne les distinguaent pas.	All towns would be the same if their monuments did not distinguish them.
3.	Ce n'est pas la vie mondaine et élégante...	This is not the worldly and elegant life...
4.	...C'est la vie quotidienne des humbles, des déclassés...	...this is the daily life of humble people, of social rejects...
5.	Errante, une vieille femme...	Wandering, an old woman...
6.	Petit jour: derniers fétards...	Early morning, the last revellers...
7.	...premiers travaux	...the first workers
8.	La fille.	The girl.
9.	Matin.	Morning.
10.	Concièrge	Concierge
11.	Chacun accomplit sa tache.	Each does his job.
12.	On s'efforce d'oublier le chomage.	One tries to forget about unemployment.
13.	Un homme.	A man.
14.	Le repos de midi	Lunch
15.	Accablée, cherchante l'ombre...	Overcome, looking for shade...
16.	La marchande de journaux.	The newspaperman.

17.	Le soir, le travail cesse. Maintenant, c'est le temps du repos et des plaisirs...	Evening, work stops. Now, it is time for rest and pleasure...
18.	Jeux du hasard	Games of chance
19.	Indifférence au temps qui passe.	Indifference to passing time.
20.	Le matelot...	The sailor...
21.	Cinéma	Cinema
22.	La fête	The party
23.	BAL	BALL
24.	La nuit mystère, inquiétude.	Mysterious night, restlessness.
25.	L'asile.	Asylum.
26.	Nous pouvons fixer un point dans l'espace, immobiliser un moment dans le temps	We can fix a point in space, freeze a moment in time
27.	mais l'espace et le temps échappent tous deux à notre possession.	but space and time both escape our possession.

LOS OLVIDADOS 1950
The Young and the Damned

Scenario: Luis Bunuel and Luis Alcoriza
Direction: Luis Bunuel
Photography: Gabriel Figueroa
Sets: Edward Fitzgerald
Music: Rodolfo Halffter from themes by Gustavo Pittaluga
Cast: Alfonso Mejfa (Pedro), Roberto Cobo (Jaibo), Estela Inda (Pedro's mother), Miguel Inclan (the blind man)
Production: Ultramar Films (Oscar Dancigers)
American distribution: Brandon Fleetwood

Synopsis by episodes:

1. New York, Paris, London, Mexico City. They have in common the misery of childhood and adolescence.

2. Mexico City: a gang of young adolescents.

3-4. Jaibo appears. He has just escaped from a Reformatory and he leads the gang.

5-8. An old blind man, who begs and plays music, takes in Oquitos ("little eyes"), a young peasant abandoned by his father on a trip to the city. The gang tries to rob the beggar's collection box, but he fights them off. Out of revenge they stone him in an empty lot.

9. Pedro, one of the youngest members of the gang, steals food from his mother when she refuses it to him.

10-11. Pedro meets Oquitos and takes him to the stable connected to the cabin of the family of Metche, a young girl.

12. Jaibo, accompanied by Pedro, kills Julian, a young worker who supports his mother and his drunkard father. Jaibo believed Julian to be an informer because of his honesty and his refusal to join the gang. Nevertheless he had not planned to go so far as murder.

13-14. The blind man takes Pedro to Metche's house, where he is to ease the pains of her mother by rubbing her with a dove. Oquitos gives Metche the tooth of a dead man as an amulet.

15. The gang beats and robs a legless man.

16. The gang finds out that Julian has been killed. Jaibo threatens to kill Pedro if he tells anyone that he is the killer.

17. Pedro's dream: The bloody head of Julian comes from under his bed. His mother approaches with a piece of meat for him which the dead man grabs.

18. Jaibo attacks Metche. Oquitos comes to her defense.

19. Metche's brother leads Jaibo to an empty lot where he can hide from the police.

20. The blind man is peeling potatoes. Oquitos drops the stone with which he planned to hit him.

21. Pedro's mother kills a cock before her shocked son.

22. Pedro gets a job in a metal forge in an attempt to correct his life. Jaibo appears and steals a knife while Pedro is left in charge.

23. Jaibo describes his childhood to Pedro's mother. The police arrive to question her about the theft of the knife.

24. Pedro returns home and finds the father of the murdered Julian, drunk and armed. He flees when he sees the police.

25. A homosexual tries to pick up Pedro by offering him money. The arrival of a policeman scares him away.

26. Two bums chase Pedro away from a junk heap.

27. A merry-go-round pushed by two children.

28. Jaibo visits Pedro's mother. The other children go out to see performing dogs.

29. Pedro pushes the merry-go-round and meets Oquitos who is begging.

30. Pedro returns home. His mother beats him. He is about to hit her with a stool but stops.

31. She takes him to the children's court. She visits his cell. He insults her, but cries when she leaves.

32. She chases away Jaibo.

33. At an agricultural reformatory, Pedro steals eggs. When he is criticized, he revenges himself by killing chickens with a stick. The director of the institution lectures him. Then he gives him money and asks him to buy cigarettes for him. Jaibo meets him outside and takes the money from him. Pedro cannot return to the reformatory without the money, so he escapes.

34. The blind man hears Jaibo and Pedro fighting. Pedro accuses his attacker of the murder of Julian.

35. Oquitos takes Pedro to the blind man's house. Metche brings milk. The blind man comes home and tries to molest the girl, who pulls a knife on him. Pedro reveals his presence. The blind man is furious. When everyone leave, he counts his money.

36. Pedro's mother is looking for him. Oquitos tries to find his

father in the market where he was abandoned. Metche gives him back the tooth.

37. The blind man leads the police to Jaibo's hiding place.

38. Jaibo is sleeping in the stable. The cackling of chickens wakes Jaibo when Pedro arrives at the stable. He kills the boy.

39. The police shoot down Jaibo. He dreams of attacking dogs and the face of Pedro.

40. Metche's grandfather covers Pedro's body and carries it off on his donkey to dump it secretly. On the way they meet his mother who is looking for her son.

L'AGE D'OR 1930
The Golden Age

Scenario: Luis Buñuel and Salvador Dali
Direction: Luis Buñuel
Assistant direction: Jacques Brunius
Photography: Albert Dubergen
Sets: Shilzneck
Music: George van Parys, with exerpts from Wagner, Beethoven, Mendelsohn, Debussy
Cast: Gaston Modot, Lya Lys, Max Ernst, Pierre Prévert, José Antigas, Caridad de Laberdesque, Llorens Artryas, Lionel Salem, Madame Noizet, Duchange, Ibanez, Jacques Brunius

Synopsis:

L'Age d'Or begins, reassuringly, like a documentary, the 1930 equivalent of Disney's Real Life Adventure, The Living Desert. As such, its choice of subject is a little strange: scorpions.

Titles: The scorpion belongs to a class of arachnids found widely in the hot regions of the ancient world. The tail is formed by a series of five prismatic joints. The claws resemble the larger claws of the crayfish; they are organs of battle and information. The tail ends in a sixth bladder-like joint, which holds poison. A curved and pointed sting injects poisonous fluid into a bite.

Friend of the darkness, it burrows beneath stones to escape from the glare of the sun. Not at all sociable, it ejects the intruder who comes to disturb its solitude.

What lightning speed and what virtuosity in the attack! In spite of its fury, even the rat falls to its strikes.

Some hours afterward...

Exhausted guerillas now totter out of their hut, and struggle across sand and rock to make a last stand against the invading "Majorcans." The invaders are identified with a group of bishops, who are first seen celebrating Mass upon the dry rocks, and later appear as imposingly clad skeletons, still chanting eerily.

The bishops, though dead, triumph. They are followed by a flotilla of fishing boats containing priests, functionaries, generals, a diminutive cabinet minister, and various pious citizens. Although the bishops are by now heaps of bones and gorgeous robes, society respectfully tips its hat to them, and proceeds with the ceremony, laying the foundation stage for the Golden Age.

The uplifting ceremony is disturbed by something scandalous, outrageous, horrible: cries of ecstasy and joy from a man (Gaston Modot) and a woman (Lya Lys) in paroxysms of lasciviousness, grappling fully dressed in the mud. The couple are torn apart by indignant citizens, and the man is marched off between two detectives. Eventually they, or we, arrive at "Imperial Rome."

Title: The ancient mistress of the pagan world became, centuries ago, the secular seat of the Church. A few aspects of the Vatican, firmest pillar of the Church.

Another documentary begins, and in a dream-like way, begins to go wrong. Imperial Rome, initially impressive, tails off into odd close-ups. While Modot is marched, handcuffed, down the street by two burly cops, he is constantly goaded by advertisements for silk stockings, perfumes, and so on: "through" the glamorous model, he sees the heroine.

Meanwhile, the girl reappears in a rich home; she is preparing for a fashionable reception, and while discussing arrangements with her white-haired old mother, buffs her nails and chases a cow which has mysteriously materialized upon her bed.

Lya sits at the dressing table and begins polishing her nails. The friction generates the wind and the clouds in the mirror, in one of the most intense moment of erotic longing ever shown on the screen. Ambivalently, a powerful constituent of the atmosphere is the sound of cowbells.

Modot produces a paper proving that he has been entrusted with a special mission by the Ministry of Good Works. He pretends to be, as perhaps he was, an idealist, a power for good. Now, instead of defying society, he adopts its hypocritical tactics and so earns his freedom.

He has his certificate of social importance, which gets him entry into the reception. He is on his way over to Lya when her mother, chatting to him, accidentally spills a drop of wine on his suit. Furious, he slaps her face.

The guests are unperturbed by a burst of roaring flames from the kitchen, for the girl who is burned is only a kitchen maid. They are only slightly shocked by a second disturbance--the gamekeeper who shoots his son for upsetting him while he was rolling a cigarette. The guests prepare for a concert in the garden, while nearby the lovers, united at last, caress in two chairs.

As they kiss, Modot becomes aware of the white feet of the (male) statue by his side. Then a servant informs him that the Ministry of the Interior is on the telephone. The Minister expostulates that on account of his deserting the cause, millions of innocent women and children are dead. Modot, furious, retorts that he couldn't care less and returns to Lya who, yearningly, has been consoling herself by sucking the statue's cold white toe.

In his office, the Minister commits suicide. The young couple resume their lovemaking. The girl's father bursts on the scene. He has been conducting the orchestra, but has broken off suddenly with a terrible headache. The girl abandons her lover and rushes toward him. He begins kissing her. Rejected, outraged, her lover flings himself on a bed on which lie two pillows. He claws them to pieces, filling the room with feathers.

Title: At the exact moment when these feathers, torn out by his furious hands, covered the ground below the window, at that moment, as we said, but very far away, the survivors of the Chateau de Selliny were coming out, to go back to Paris.

Title: Four well known and utter scoundrels had locked themselves up in an impregnable castle for 120 days to celebrate the most brutal of orgies. These fiends had no law but their depravity.

They were libertines who had no god, no principles, and no religion. The least criminal among them was defiled by more evil than you can name. In his eyes, the life of a woman--what I am saying, of one woman, of all the women in the world--counts for as little as a fly's.

They took with them to the chateau, solely for their disgusting design, eight marvelous girls, eight splendid adolescents. And so that their imagination (already too jaded) should be constantly stimulated, they also took along four depraved women who constantly fired the evil lust of the four monsters by their tales.

Title: Here, now leaving the Chateau de Sellingy, are the survivors of these criminal orgies. The leader and chief instigator of the four: the Duke of Blangis.

--The text for this synopsis is excerpted from Raymond Durgnat's Luis Bunuel; the titles are taken from the script as published in English by Simon and Schuster.

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UNE FEMME DOUCE
A Gentle Creature

1969

Scenario: Robert Bresson, from a story by Dostoyevsky
Direction: Robert Bresson
Assistant Direction: Jacques Kebadian
Photography: Ghislain Cloquet
Sets: Pierre Charbonnier
Editing: Raymond Lamy
Cast: Dominique Sanda (girl), Guy Frangin (man), Jane Lobre (Anna)
Production: Parc Film/Marianne Productions (Mag Bogard)

The action switches between the present and the past, with a corresponding alternation between the voice of the male protagonist (present) and direct sound (past).

Synopsis by episodes:

1. Present. A young girl has killed herself by jumping from a balcony. Her husband, the owner of a pawnshop, begins to tell her story to their cleaning woman, Anna.
"She looked 16 years old. Do you remember?"
Anna: "Yes."

2. Past. The young girl comes to the pawnshop of her future husband. She hands him an old camera, which he gives her money for even though he usually only takes gold or silver. They exchange glances.

3. Present. "It was after that that I began to think of her in a particular way ... "

   Past. The young girl comes back with more valueless articles for which he continues to pay her far more than his custom - a cigarette holder. "I only do this for you." She accepts the money.

4. Present. "I knew she would come back. Whe she did, we talked."

   Past. She brings a crucifix of ivory and gold.

   Present. "She told me that her parents were dead, that she lived with remote relatives who made her do dishes and scrub flooors. The little money she got went into notebooks and books."

   Past. About the crucifix she says, "That is all I have left. I don't have anything else. After ..."
   He: "After?"
   She: "I'll have to manage."
   He: "How?"
   She: "I don't know. What do you think of an advertisement in the paper? Something like this ..."
   He looks at the advertisement she has made up and says, "No, this is the way to do it." She copies it down in her notebook.
   He: "Come, I am interested in gold." He takes her upstairs and weighs the crucifix.
   He: "You had better keep the Christ and I'll take the gold."

She: "Me? Why? No, no ..."
He: "You should not despise what is offered to you. I have been broke too, and I have been through all kinds of hardships. And if I do this job that I hate ..."
She: "You take revenge on the poor."
He: "I am one of these who sometimes does evil ..."
She: "... sometimes good. I know that phrase."
He: "You've read Goethe?"
She: "Not very carefully."
He: "It is Mephistopheles who says it when he presents himself to Faust."
She: "You are funny."

5. Present. "She wanted to say: I am surprised you're educated. I knew that she had thought that. I had given her great pleasure ..."

6. Past. They go to the zoo.
He: "Say yes, and I'll take care of your happiness."
She: "Everything seems impossible to me."
He: "What, everything?"
She: "Men ... a man."
He: "... and love? Do you not love someone?"
She: "No, not yet."
They are in front of the monkey cage.
She: "It is not love that you want. It is that I accept you in marriage."
He: "... and you, what do you want?"
She: "I don't know. Something else ... something broader. Legal marriage bores me."
He: "Think it over. Hundreds and hundreds, millions of women want it."
She: "Maybe. But there are also the monkeys."
He takes her home, but she asks him not to take her to the door or follow her. He does nevertheless.
She: "I asked you not to follow me."
He: "Why?"
She: "This house is sinister, the people in it are sinister."
She goes into her apartment and shuts the door.

7. Past. We see them getting married. They celebrate in a restaurant and make love at home in his room above the pawnshop.

8. Past. Next morning. He dictates their economic regimen. "The apartment and furniture will remain the same, until we are able to change ... We will go to the movies whenever you want. Not much to the theater, it's too expensive. We will need 4 or 5 years to accumulate a capital."
She: "What capital?"
She expresses her contempt for money.

9. Present. "Oh, why did we sink into silence from the very beginning? She had a way of looking at me from the corner of her eye. When I noticed it I sank even deeper into silence."

10. Past. They go to the movies to see Benjamin by Philippe de Broca. She seems attracted to the stranger sitting next to her. Her husband makes her change seats.

11. Present. "She loved me ... or wanted to love me?"

12. Past. She leaves the pawnshop occasionally without telling him where she is going.

Present. "During this whole period I was constantly jealous and suffering."

Past. (As far as we know, she mostly buys records and books on her trips when she is out, or goes to the Musée d'Histoire Naturelle in the Jardin des Plantes.) "Have you ever been there?" she says.
"You must. It's the same raw material for all ... the same bones, arranged differently, for a mouse, for a man."
They spend a Sunday in the country near Paris. She throws the flowers she has picked away. "We also are a couple. All after the same model."
He: "You don't like flowers."
She: "...me..."
In the car going home, on the road:
She: "What are you looking at?"
He: "You."
She: "Isn't that way of driving dangerous?"
He: "No."
They nearly have an accident.

13. Past. She gets into the habit of overpaying for pawned items.

Present. "That's when we started having our first fights."

Past. He says it is his money. She says he has some nerve trying to dominate her with money.
He: "Idiot."
She: "Coward."
She then leaves the shop, but returns later just in time to go to see Hamlet. At home, after the play, she reads aloud a part that was left out of the performance, Act III, Scene 2, in which Hamlet urges the players not to overact.
She: "I knew it! They cut it out in order to scream at their leisure!"
He is annoyed by her acting as if nothing had happened, but life goes on ...

14. Present. "My true torture of jealousy began on a particular day. Do you remember?" (To Anna)

Past. He looks at the gun in the drawer of the counter as a young man, who had already been there twice, is talking to his wife.

Present. "Suddenly I wanted to shoot them ... God knows what I imagined."

Past. The young man leaves. Later she goes out. Her husband is pacing up and down his room.

15. Present. "Do you know, Anna, what it is to suffer when one lives with such a gentle, beautiful woman ..."

Past. He tries to surprise her with her friend, but he cannot find them. She is back in the shop when he returns, again acting as if nothing at all had happened.

16. Present. "Since that day everything was a pretext for an argument. I believe in fatality. If it hadn't been the flowers it would have been something else."

Past. She is arranging some flowers.
He: "I thought you didn't like flowers. Who gave them to you?"
She: "Nobody."
He: "You are lying. Tell me."
She: "Leave me alone."
(It is interesting to note that she only addresses him with the French formal pronoun "vous," whereas he addresses her with the familiar "tu.") Later she leaves, without saying where she is going. She returns late that night. They make love without saying a word to each other.

17. Past. She: It is true what they say? That you were thrown out of a bank, at which you were the director, three years ago?"

Present. "I hadn't told her about it. What good would it have done? Pride maybe ... I would have liked her to guess ..."

Past. He: "They didn't throw me out. I gave them my resignation. For something I hadn't done ..."
She: "Later you bummed around, almost a beggar."
He: "I was desperate, no position."
She: "But now you have a position - you have become a financier!"
She goes out.

Present: "Who had told her?"

18. Past. He goes to the house where she used to live to find out where her friend lives. They give him a very vague address - "Boulevard Lannes." He goes home, gets the gun, and goes roaming around the Boulevard Lannes, near the Bois du Boulogne. By chance, that night, he discovers her in a car with a man. They are talking but we cannot hear what they are saying. He is able to make out a few words and understands that she is rejecting the man's advances. He opens the car door - "Come, let's go home." They return home. She is stunned and very pale. At home she sees him take the gun out of his pocket. He goes to bed. She stays up all night.

Present. "It was the first time she didn't sleep by my side."

19. Past. Morning. He sees her pointing the gun at him and fakes sleep. She hesitates and doesn't shoot. Then they have breakfast.

Present. "Her eyes asked 'Does he know or not?'"

Past. A bed is delivered so that they can sleep separately. That night she goes to sleep in her new bed but becomes delirious. She is very ill for six weeks.

20. Present. Anna: "After the funeral, I would like to go away for a week, if you permit it."
He: "No, Anna, later. Wait. Stay."
He goes over to the dead girl and says, "Ah, sleep! Sleep. I should be praying but all I do is think. When she got well I would sit her down there in the armchair. She seemed happy not to be saying a word too many. She needs time to forget, to accustom herself, I said to myself."

21. Past. During her recuperation they visit the parks, the Musée d'Histoire Naturelle, and the Musée d'Art Moderne.

Present. "I tried to create the impression that we were not entirely silent."

Past. At the Musée d'Histoire Naturelle:
He: "You were right. The same raw material for all. It's extraordinary."
She: "Yes."

Present. "It's a strange thing. I never caught her looking at me. Was it timidity on her part? She seemed so gentle!"

Past. At the Musée d'Art Moderne, in front of a light machine:
He: "Between painting and this, one has to admit there is a break."
She: "No."

22. Present. "Sometimes she got on my nerves ... but without hatred. I didn't think of her as a criminal ... I had forgiven her entirely. She seemed so humiliated, I pitied her. But I also felt a sort of satisfaction. Our inequality pleased me. I did several good deeds on purpose. It seemed to me that she learned of them with real pleasure."

23. Past. The doctor comes to see her and recommends that she go either to the seashore or to the mountains for her recuperation.

24. Past. One day. In the pawnshop he hears her singing upstairs. He tells his surprise to Anna, who says, "It happens to her sometimes when you are not there." This enrages him.

25. Past. Later he goes to talk to her: " ... It was all my fault, the stupid idea a man can have of a woman! I wanted to take and give you nothing in return. But you will have everything ... you'll see. I'll make a paradise for you. Say something! I want to believe in you! To be bound to you by the deepest belief. I love you ... I want you."
He starts kissing her feet, her knees; she briskly pulls away and starts crying.

Present. "I had scared her."

Past. He tries to calm her.
She: "Don't torment yourself."
He: "We are leaving, it's all decided. This pawnshop is a stupidity. We'll go wherever you want. Tomorrow ... now ... right away. I love you.

She: "And I thought you would leave me."

Present. "Those words just came out of her. They hit me as if I had been stabbed."

26. Past. Same evening. She is reading out loud from a book about birds and their habits.
She: "What are we going to do?"
She keeps on reading from her book.
He: "We must leave everything. We must go away."
She: "Where?" (Her eyes are still on the book.)
He: "Anywhere ... we'll live a new life, the two of us."
She: "But we won't be new."
He: "Yes, we will."
She: "Can people change?"
He: "Entirely. Our fights, our sadness, everything will vanish ... You'll let me adore you, admire you ..."
She: "I want something else ..."
He: "Why? I love you, I'll always love you. Is that not enough? I love your intelligence. That horrible night I saw with what wonderful intelligence you turned down that man's advances ... with what innocence too."

27. Present. "This morning she was still alive. She struck me with her calm."

Past. (The morning of her death). She: "I shall be a faithful wife. I shall respect you."

Present. "I held her in my arms, like a madman, like a husband after a long separation. But why did I go out? And she ... why do this? Why? It is not possible. She didn't even leave a note."

Past. We see him go out and get into his car. A little later he goes into a travel agency.

28. Past. Anna and the girl.
Anna: "You have made up, you are happy?"
She: "Yes, Anna, happy."
Anna goes out of the room.

29. Present. Anna: "Ten minutes later I ran back. The room was empty. I understood the whole thing."

Present. He, looking at her lying on the bed: "Oh, open your eyes just for a second."

30. Past. She is in her room. She puts a shawl on her shoulders, looks at her crucifix, goes to the window, returns, looks at herself in the mirror, smiles slightly, goes back to the window: repetition of the opening scene.

AU HASARD BALTHAZAR 1966

Scenario: Robert Bresson
Direction: Robert Bresson
Assistant direction: Jacques Kebadian, Sven Frostenson
Photography: Ghislain Cloquet
Sets: Pierre Charbonnier
Music: Franz Schubert (Piano Sonata No. 20)
Cast: Anne Wiazemsky (Marie), Francois Lafarge (Gerard), PhilippeAsselin (school master), Nathalie Joyaut (Marie's mother), Walter Green (Jacques), J.-C. Guilbert (Arnold), Francois Sullerot (baker), M. C. Fremont (baker's wife), Pierre Klossowski (corn merchant), Jean Remignard (notary), Jacques Sorbets (Captain of police)
Production: Argos Films, Parc Film, Athos Films (Paris), Svensk-Filmindustri, Svensk Filminstitutet. by Mag Bodard
American distribution: New Line

Synopsis by episodes:

1. A baby donkey becomes the pet of three children from Paris and a young girl from the Basque country, during a summer vacation. They baptize him Balthazar.

2. Marie, the country girl, is the daughter of a schoolteacher. Jacques, the boy from Paris, has two sisters, one of whom is sick.

3. The Parisian family returns to the city, leaving behind Balthazar. Jacques kisses Marie goodbye and says, "Until next year."

4. Title: The Years Pass. The donkey, hitched to a haycart, bolts and is chased. He runs into the empty barn on the property of Marie's father. Marie, now an adolescent, enters and calls the donkey, "Balthazar."

5. Marie's father, seen on his tractor, is proud to have completed his harvesting. But Marie says, "The fields do not belong to us. We have nothing here."

6. Marie meets Gerard and his gang, who are pouring oil on the road to make cars skid. They joke about the donkey.

7. At night, the gang sneaks up on Marie who is crowning her pet with flowers. They wonder if she makes love with the animal, "As in mythology," Gerard says.

8. Marie watches Gerard singing in church choir.

9. In the office of a lawyer. An old letter is being read to Marie's father. In the letter Jacques' father places his estates completely under the other's charge. With the death of his daughter he no longer spends his summers there. He makes it

clear that Marie's father will not have to render accounts to him. But suddenly, after years, he has demanded accounts and has accused his tenant of misappropriation.

10. Jacques arrives to apologize for his father's action. Marie's father refuses to listen to him. During his visit he sits with Marie, recognises Balthazar, and repeats his love for her. "But I am not sure I love you," she tells him.

11. Marie refuses to leave her room. Balthazar goes untended. Marie's father decides to sell him. "This donkey is old-fashioned and ridiculous. He makes us look ridiculous."

12. The baker buys Balthazar. Gerard, who delivers for the bakery, tortures the animal.

13. Gerard seduces Marie.

14. Marie's father sees her with Gerard. The delinquient accuses him of being a thief.

15. The baker's wife praises Gerard to the baker and covers up his thefts. When Gerard enters she presents him with a transistor radio and a motorbike. She begs him to stop seeing Marie.

16. Gerard gets a summons to the police station. Someone has been killed. Arnold, a hermit and drunk, has also been summoned. Gerard is dismissed.

17. The gang beats up Arnold whom they accuse of murder and informing. Arnold calls Gerard a liar.

18. Gerard and Marie have become lovers.

19. Balthazar become sick and is about to be killed when Arnold arrives and takes him. He uses him to carry tourists.

20. Night. Arnold is delirious or dreaming: "Not the scaffold. Oh my poor head...By the Virgin, Jesus, and the Saints, I'll never drink again."

21. Arnold mistreats the donkey. He escapes to a circus where he is trained to do tricks. The day of the donkey's escape we see that Marie's father has lost his case.

22. Arnold goes to the circus. He takes Balthazar away.

23. The gang arrives at Arnold's shack. They give him a gun and tell him the police are coming. Arnold tries to shoot but the gun is unloaded. The Captain tells him he has good news for him.

24. Cafe. Arnold has inherited a fortune and Gerard has declared a party at the expense of the lucky hermit. The miserly grain merchant shows up. Marie's mother calls her outside and tries, unsuccessfully to get her to return home. The gang breaks up

the cafe.

25. After the party Arnold has the lawyer pay the bills and rides home. He bids goodbye to the donkey and to a milestone and falls dead.

26. The police hold the donkey as part of Arnold's estate.

27. The grain merchant buys Balthazar, works him mercilessly, and refuses him food. When an employee suggests the donkey needs a new harness, the merchant answers, "Useless, after the first rains I'll be rid of him."

28. Marie comes to the miser for shelter. She accuses him of being stingy and dirty. He responds with a speech about egotism and greed and the uselessness of trying to be honest.

29. Marie returns home. Her parents buy back Balthazar from the miser, who cheats them.

30. Jacques comes to tell Marie that his father regrets his action. He will make reparations. He wants to marry Marie. She agrees but must first speak to Gerard.

31. The gang rapes her. When Jacques comes for her, her mother says, "She is gone. She will never come back."

32. Marie's father dies.

33. Gerard borrows Balthazar from Marie's mother for a church procession. She calls the donkey a saint.

34. Gerard steals Balthazar for smuggling. A border guard shoots at them and wounds the donkey. He dies among sheep.

PICKPOCKET 1959

Scenario: Robert Bresson
Direction: Robert Bresson
Photography: Leonce Henri Burel
Sets: Pierre Charbonnier
Music: J. B. Lulli (Orchestration F. Oubradous)
Cast: Martin Lasalle (Michel), Marika Green (Jeanne),
Pierre Leymarie (Jacques), Pelegri (Superintendent),
Madame Scal, Pierre Etaix
Production: Agnes Delahaie - Lux Films
American Distribution: 89 Distributions, Inc.

Synopsis:

1. Writing in journal: "Those who habitually do these things do not write about them. And yet, I have done them." A hand crosses out this passage and leaves the following: "Oh, Jeanne, to reach you, what a strange road I have had to take."

2. The race track. Commentary, off: "For several days, I have been resolved, but have I the courage?" The young man takes a seat behind an elegant woman who has a black handbag. Commentary: "It would be best for me to leave." At the race track exit, Michel stands aloof. "My feet were no longer on the ground. I dominated the world."

3. Fade in: Michel is in a car between two policemen. "A quarter of an hour later, I was taken..." Then to the police station, a talk with the Superintendent. Insufficient evidence. "You're free."

4. Michel stretches out on the bed in his small garret room. "I wanted to put my ideas in order, I was dead tired, I slept until morning."

5. He leaves his house and takes the bus. "Several months had passed since I had seen my mother." In her house, he meets a young woman who wants him to come in. This neighbor is called Jeanne and lives with her little sister. Michel gives her some money for his mother and refuses to go in. "It is you that she needs," Jeanne says to him. But Michel is already walking down the stairs. "Will you return?" "Yes, yes," he says, leaving.

6. In a cafe, Michel meets Jacques. "Jacques was a good boy, honest. I avoided him." Michel recognized a silhouette, moving towards him to shake hands. "People found me very thoughtless, very fickle, but what did I have to fear?" It is the Superintendent of Police. He has a drink with Jacques and Michel. There is talk of thieves: "There are an infinite variety of them," says the Superintendent. Jacques: "Are there not thefts to which one closes one's eyes--don't you have a whole theory on that?" he asks Michel. The latter hesitates to answer, has to be coaxed, and speaks nevertheless: "Can't one admit that men of talent, capable men, indispensible to society, are, in certain cases, free to escape the laws? For society,

this would be wholly beneficial." Superintendent: "A useful thief, in other words, salutary. But what distinguishes this sort of thief?" Michel: "Each will judge according to his own conscience." Superintendent: "Do you know anyone who does not take himself to be a superior being?" Michel: "For the first steps only, afterwards, one stops." "No. No, your theory, it's got the world inside out." Michel: "Since it is already inside-out, that puts it right side in. The Superintendent goes out, leaving Jacques and Michel. Jacques proposes some efforts at work to his companion.

7. In the subway, Michel waits for a train. "The thought of going back up to my room horrified me." He is standing in a car. "Why was my attention so drawn by a strangely behaving man that I could not take my eyes off him?" This man is a pickpocket who is stealing a passenger's wallet under the cover of a newspaper which he is pretending to read.

8. In his room Michel is deeply involved in re-enacting this feat. Sound of footsteps on the stairway. He closes his door and takes up his newspaper again.

9. The same newspaper, the same movements on the subway. "My hands shook, causing the newspaper to shake." The chosen passenger gets off at the station. Michel starts again. "My heart beat as if it would break." He succeeds, throws the wallet under a bench after having taken out the money. "This first success encouraged me. I owed it more to chance than to my skill."

10. At the cafe, he meets Jacques again. "Your theory, he didn't swallow it. It is you that he is interested in," he said, referring to the Superintendent. Michel is indifferent. He admits not having looked for work. "You are crazy," says Jacques. But Michel leaves him.

11. He returns to the subway, accumulating successes for one week. On an exit stairway, he is stopped by a man who challenges him, "Give me my wallet...I'm calling the police." Michel complies and flees before the stupified passengers.

12. "For the next few days, I stayed at home and only went out to eat, late in the evening." He gets ready to leave, but a young man who seems to be waiting on the sidewalk, makes him hesitate, then go back. The voice of Jacques on the staircase. He is accompanied by Jeanne. "It's my mother?" Michel asks Jeanne. She asks Jacques: "Why did he come as far as my door without coming in?" "Egoist," hurls Jacques. "And you pretend to love your mother?" "More than myself." But Michel lets Jeanne and Jacques go away again without accompanying them.

13. In the street, at night, he finds the shady individual again who was prowling in front of his window. He follows him to a cafe of Rochechouart. "A half hour later, we were the best friends in the world." The other pickpocket shows him the tricks of the trade. "He gave them to me without hesitation and with the best grace in the world." He fades in. "I must exercise my fingers, to make them supple. For the reflexes, pinball is excellent training."

14. Upon returning to his room, he lays down without seeing a letter under his door. The next morning, upon leaving, he learns that his mother is very ill. He takes the bus.

15. At his mother's, in Jeanne's presence, he pronounces some words of comfort. But his conviction is too insistent, and the mother, lucid, tries, on the contrary, to get her son to face the question of his future: "Now, I understand everything...with your intelligence, you will triumph over all." He: "I want to make you happy...you will be better...I am sure..."

16. Funeral mass. Jeanne is close to Michel, who is crying.

17. Jeanne helps him with the business of removing his mother's furniture. "And look," he says, "this is all that remains, some papers, some photos. It's done, no way of coming back. Do you believe that we will be judged?" "Have no fear for her, she was perfect." "Judged how, according to what code? It is absurd." "You believe in nothing?" "I believed in God for three minutes."

18. In a well known bank, he attempts to take the cashier's wallet. "I was afraid. He got away from me." On the sidewalk, at the moment when the man goes to take a taxi, Michel, aided by his accomplice, succeeds in lifting his wallet.

19. In a cafe, the two thieves divide up the take. "We were not talkative. During the whole time that we were a team together, he never knew much about me, nor I about him." A third pickpocket joins them.

20. In his room, he surprises Jacques. "You pry into my affairs?" Jacques was reading the autobiography of the pickpocket Baringhton. "These thieves are base, parasites! Baringhton spent nights reading --to fool rich men and to make friends with them; he stole from his friends...At least he had courage. In his time, thieves were hung. Today they are put in prison--Do you know what prison is like?" "I can imagine." "You can imagine nothing at all."

21. At the cafe, Michel and Jacques meet the Superintendent again. They take up the theme of their former conversation. "There are no pickpockets who further the progress of society," says the Superintendent. "Baringhton was perhaps one of these exceptional men," replies Michel, offering him the book. "Bring me the book." The Superintendent gone, Michel is worried. "He suspects me?...You too? Confess." "Not at all," replies Jacques.

22. At the police station. "He made me wait a long time..." Finally Michel gives the book to the Superintendent. "Baringhton? He interests you?..." "I believed I saw mockery in his eyes." Together, they turn the pages and Michel comments on the "technical" illustrations with a naive enthusiasm.

23. Leaving the station, nervousness comes over him again. "It was a trap. I should have thought it. By going quickly, I shall perhaps

find them at my place." Michel checks the contents of his bag. Everything is intact.

24. While jostling a passer-by at the moment when a car is about to run him over, Michel rescues him from danger and lifts his watch. On Sunday, Jacques comes to look for him to go out with Jeanne.

25. On the terrace of a cafe, near a fun fair, Jeanne and Michel have a bad time. "You are sad," she says to him, "you are not in the real world. You are not interested in anything that others are interested in." Jacques takes her to the merry-go-round. Michel steals a watch, returns home. He has fallen, scraped his hand. Jacques arrives: "I was so afraid." "Of what?" replies Michel. "Fear." But Jeanne is waiting downstairs. "You love her? Confess...She loves you..." demands Michel, more and more aggressively. "Give her presents!" he shouts at Jacques who leaves to rejoin her. "The watch was very beautiful!" he murmers, finding himself alone again.

26. Michel's journal: "My accomplices and I, we got along beautifully. That could not last."

27. At the Gare de Lyons, the pickpockets rage with crazy audacity: at the ticket windows, on the platforms, and in corridors of departing trains.

28. In his room, Michel finds Jacques again. The police summon Jeanne for interrogation. But the pickpocket, tougher than ever, hastens to leave his friend.

29. He wanders in the entrance hall of the Gare de Lyons, and does not rejoin his accomplices. A little while afterwards, they pass close by him, between two policemen, handcuffs on their hands.

30. The Superintendent visits his room. His tone is paternal, benevolent. But the Superintendent, passing his fingers over the dust on the books, proves to Michel that his alibi (that he has been studying) is false. He reminds him of an old incident which leaves no doubt: Michel, long ago, stole some money from his mother. The complaint had been withdrawn. "I know that you suspect me," he cries out. He is infuriated. "I want to open your eyes to yourself," the Superintendent says to him, and he lets it be understood that he has the power to have him arrested, if he wants to. "Your intentions?" asks Michel, "I want to know them." But the Superintendent goes away in silence.

31. Michel goes to see Jeanne. "Now, you know," he says to her. But at first she does not understand, then falls on her knees. "How could you? There is nothing uglier." "One can know it and commit it all the same." "But why?" "Everything perhaps has a reason. Do you believe that I am a thief?" "Yes, I believe it." "Then I will not take your hand." Jeanne, at these words, sobs and embraces Michel. "This is too horrible. You are leaving?" she asks him. "No, no."

32. He returns to his place, quickly packs his suitcase, dashes into a taxi. "I did not know very well what I was doing. Would they let me get as far as the station?"

33. At the station, Michel hurries to the ticket window, manages to get the train which is just leaving. "I have retained an unforgettable memory of this moment." The train is marked - Milan.

34. Writing in journal: Michel describes how he reached Italy, then, from there, England, where he carried off several nice jobs. But he spent all his money on gambling and women. He returns to Paris, after a year. "I found myself again in Paris, with nothing left in my pocket."

35. At the door of Jeanne's apartment: "Without wanting to, I found myself there. The rooms seemed empty." Michel discovers a baby, and Jeanne appears suddenly, admitting that Jacques is its father. "Why aren't you married?" "I didn't want to." "You didn't love him?" "Not enough." "I'm going to help you." "You must leave me." "I can be honest, let me at least try."

36. At the payroll office in a factory. Michel takes his envelope and goes into the cafe opposite.

37. Return to the envelope in close-up. It is in Jeanne's hands.

38. One evening, Michel returns to the cafe. "The police and I had lost sight of each other, I felt easy." Michel goes up to a customer who is reading a racing paper. "You're going...?"

39. At the race track, Michel recognizes the man from the cafe. "You've won?" asks the man. "Nothing, and you?" "Look," he says, showing him a thick bundle of bills. "Perhaps I was mistaken. It was curious, it seemed to me that the winner was not the horse he had bet on." Michel is caught trying to pick his pocket.

40. Jeanne visits Michel in prison. "These walls, these benches, it is all the same to me, it's just the idea that I just can't stand." "What idea?" "I let myself be taken. I should have been suspicious. The idea of this is insufferable." "Can you stand it?" "I am going to confess everything, and I will deny it afterwards." "Yes, it is necessary to confess everything. They will make considerations for you." "Why have you come? For me to say to you that I did wrong and that you win? I don't want anyone, anything." Jeanne leaves. "Wait!" he cries in spite of himself.

41. In his cell. "There was something else which I had not said to her: Why live? I had decided nothing yet...Jeanne did not return."

42. Letter from Jeanne to Michel. She informs him that she had to take care of her sick baby. "Upon reading this letter, my heart beat violently." Sound of steps in the corridors. The guard announces a visitor.

43. Jeanne and Michel, separated by the railing of the parlour. She goes up to him. They embrace each other. Commentary: "Something illuminated her face. Oh, Jeanne, to reach you, what a strange road I have had to take."

MOUCHETTE 1967

Scenario: Robert Bresson, based on Georges Bernanos' "Nouvelle
Histoire de Mouchette"
Direction: Robert Bresson
Photography: Ghislain Cloquet
Sets: Pierre Guffroy
Music: "Magnificat" of Claudio Monteverde, interpreted by the Chanteurs de Saint-Eustache; Jean Wiener
Cast: Nadine Nortier (Mouchette), Jean-Claude Guilbert (Arsène), Maria Cardinal (La Mère), Paul Hébert (Le Père), Jean Vimenet (Le Garde Mathieu), Marie Susini (La Femme de Mathieu), Raymonde Chabrun (L'Epicière), Suzanne Huguenin (La Visiteuse des Morts), Marine Trichet (Louisa)
Production: Argos Films & Parc Film
American distribution: New Line

Synopsis:

1. The mother in church: "Without me, what will become of them?" She speaks of the pain in her bosom.

2. Mathieu, the game warden, observes Arsène poaching. He tells his wife, "Him again." "Arsène?" she asks.

3. Louisa, the barmaid, tells Arsène to leave and come back later. Mathieu, who is interested in her, enters.

4. Mouchette's father and brother delivering illegal liquor to the bar.

5. Inside the house, Mouchette tends her mother and baby brother. Her mother asks for a heating pad to warm her breast. Mouchette's father and brother return from the café. Mouchette and the baby.

6. School. Mouchette punished for not singing.

7. In the cafe. Mathieu reminds Louisa of her promise and she says she wants to please him but...He asks her if she loves another.

8. Mouchette riding dodgem cars. Bumping constantly into the same boy. Follows boy. Boy follows her around fairgrounds until Mouchette is stopped by her father.

9. Taken to the café, she sits outside and cries. The wife of Mathieu is seated across from her. Arsène and Louisa go on a ride. Mathieu is told that Arsène has once again taken his property. Mathieu says he'll get him but is reminded that once before he said that. Mathieu finds Louisa and questions her on Arsène. She asks if it concerns him. He tells her he'll have his skin. Louisa counters with a statement on his fear of Arsène. Mathieu comes out and leaves with

his wife.

10. Mouchette at home. Mathieu passes and Mouchette's father remarks that Mathieu will spend the night outdoors in expectation of Arsène.

11. Mouchette gets lost in the woods coming from school. She meets Arsène who has just had a fight with Mathieu about Louisa. In his drunkeness, he thinks he killed the warden. Arsène takes her to his cabin, where he interrogates her: "What time did you leave school?", "Did anyone see you?" He gives her money and tells her to say she found it and went home, not by the woods, but by way of the bar. He wants her to say she saw him leaving the bar. He removes the ashes from his fire.

12. Arsène takes her to another hut. He tells her he believes he killed someone. She offers to help him fabricate an alibi. Arsène tells her to move as he is going to have a fit. He has a seizure and Mouchette cradles him and sings. He recovers. Mouchette starts to leave, promising to keep the agreement. Arsène stops her, and rapes her.

13. Mouchette returns home. She tries to confide in her mother, but her mother has not time to hear her. She is dying. She warns her daughter to beware of drunkards. When her father and brother return home, her mother is dead. In the morning, her father sends her to get milk for the baby.

14. Mouchette walks through town and is stopped by a storekeeper who invites her to a cup of coffee. The storekeeper speaks of Mouchette's mother's death. She assures her that the coffee and rolls are for free. As the storekeeper talks to a customer, Mouchette drops the bowl. The storekeeper calls her a little slut. Mouchette walks out, throwing back the rolls.

15. Mouchette passes the barn with the two boys.

16. Mouchette goes to Mathieu's house, to find him there. He asks her in to talk. Madame Mathieu tells her to sit as Mathieu tells her of Arsène and the quarrel between them. He questions her about last night and her knowledge of Arsène's actions. Mouchette tells him that she was in his cabin to keep out of the rain. Madame Mathieu smells liquor on Mouchette's breath and tells her husband to leave and questions Mouchette herself. She deplores Arsène's corruption of Mouchette. The girl states that Arsène is her lover and leaves.

17. Mouchette continues through town and is stopped by an old woman, who invites her in to give her the shrouds for her mother. The old woman speaks of death and her affinity with the dead. Mouchette curses her mother under her breath. The old woman tells her that she is evil. Mouchette leaves.

18. Mouchette stops by a lake. She wraps herself in the clothing given her by the old woman. She rolls down the slope. She gets up and wraps herself in the clothing again. Another roll. The sight of a tractor. Mouchette waves. No response. Once again she wraps herself in the clothing and rolls down the slope. A splash.

UN CONDAMNE A MORT S'EST ECHAPPE 1956
Ou Le Vent Souffle Ou Il Veut
(A Condemned Man Escaped, Or the Wind
Blows Where It Will)

Scenario: Robert Bresson, adapted from a story by Andre Devigny
Direction: Robert Bresson
Assistant Direction: Michel Clement
Photography: Leonce Henri Burel
Sets: Pierre Charbonnier
Music: Wolfgang Amadeus Mozart, *Mass in C minor*
Cast: Francois Leterrier (Fontaine), Charles Leclaine (Jost),
Roland Monod (The Priest)
Production: Gaumont and Nouvelles Editions de Films
American Distribution: 89 Distributions, Inc.

Synopsis:

Preamble: "This is a true story. I present it as it is, without ornament."

Fontaine tries to escape from the Gestapo on his way to prison. He is caught and beaten. Once in the prison, he establishes a clandestine communication with another prisoner, called Terry, who manages to get out letters for him. But that becomes more difficult when Fontaine's cell is changed.

In his new cell he discovers a way of dismantling the door and plans to attempt an escape. The silence of his aged neighbor, Blanchet, frightens Fontaine until he makes contact with him. Orsini, another prisoner, manages to speak with Fontaine about escaping. Unable to wait, Orsini makes an unsuccessful attempt. Before his execution he is able to impart valuable information about the prison roof to Fontaine.

Fontaine's greatest fear is that his cell will be changed before he has prepared all that he needs for his break. This fear reaches its height on the day he is taken from the prison to be told of his sentence of death. When he is returned to the same cell, he determines to break out as soon as possible.

His hopes are jeopardized by the presence of a new cellmate, Jost. At first Fontaine thinks he might be a spy. He even considers killing him. Finally he decides to inform him and take him with him. Together, they succeed.

KINOGLAZ (Film Eye), 1925

Author: Dziga Vertov
Camera: Michael Kaufman
Production: GOSKINO

The following is a translation of the titles as they appear in the film.

1. FILM EYE, First exploration, first cycle series *Raw Life* produced by GOSKINO
2. Film idea by Eve Dumannaja, without scenario, without actors, without studio
3. FIRST film idea by Eve Dumannaja, without scenario, without actors, without studio
4. Film exploration: Dziga Vertov; camera man: M. Kaufman
5. FILM EYE church festival or *how liquors affect women folk*
6. At village Pioneers
7. TODAY – INTERNATIONAL DAY OF *COOPERATION*
8. *Village women workers – GO!*
9. Children's cooperative
10. At town Pioneers
11. Cooperative fight against over-pricing *Did you help towards cooperation?*
12. Squad *Revolution* ordered to investigate the market
13. *Dziganioniak* and *Kopchiushka*
14. *Latishov*
15. *How much does the pitcher cost?*
16. *Kopchiushka's* mother goes to buy meat
17. *Don't support profiteers – buy at the cooperative*
18. *How much does the beef cost?*
19. *Don't support profiteers – buy at the cooperative*
20. TO THE COOPERATIVE!
21. In honor of international cooperation MOS-GIKO Moscow province cooperative of the union of invalids 80 Society of food markets
22. Cooperative gets meat from the slaughter house.
23. FILM EYE pushes time backwards
24. Entry only to meat market and freezer
25. Beef 20 seconds ago
26. Beef gets its intestines back
27. Skin is returned to him
28. Resurrection of the bull
29. Corral
30. To freight cars
31. With the herd
32. Pioneer *Lotyshov*
33. *A letter for you* End of reel 1
34. Morning at a Pioneer camp
35. *Shamovka* (shopping bag) from the cooperative
36. *Kopchiushka*
37. Barber servicing three villages
38. Welding shop helping villagers
39. Pre-schoolers visit camp
40. *Thankyou children, you have helped well*
41. FILM EYE describes the construction and opening of the camp
42. Meeting the village squad
43. Few minutes before the opening of the camp
44. *BE READY TO FIGHT FOR THE WORKERS' RIGHTS!*
45. Woman worker
46. Woman villager (peasant)
47. *Althought our children don't attend church, I am nevertheless thankfull*
48. Village Pioneer
49. *We, village Pioneers will study with you*
50. *We shall march with you, step by step*
51. *To the flag pole*
52. *Raise the flag*
53. End of Reel 2
54. Second part. END
55. Sound FILM EYE
56. FILM EYE about Chinese magician
57. *Ghi-Yuan* earns for his bread
58. *Behold the trick*
59. *Obselve (observe) whole hand*

60. *Obselve hand – hole*
61. *Nothing – nothing*
62. *Now make one live mice*
63. His trick earning him bread chunks
64. From Pioneer's diary: *If time went backwards, the bread would return to the bakery*
65; FILM EYE continues Pioneer's idea
66. ... to bread ... to dough
67. ... to dough ... to flour
88. flour sacks into wagons
69. back to the mill
70. State mill *MOSKUMOL*
71. Rye returns to freight cars
72. Mother of Comsomol and 5 pioneers
73. City Pioneers visiting village nursery
74. Squad leader *Boria*
75. Must help
76. a poor widow
77. Poor widow's hut
78. The widow
79. Young Lenin youths help her
80. Thrashing (the rye)
81. Letter for you
82. A walk from work
83. Bathing
84. FILM EYE instructs the art of diving
85. End of reel 3
86. Up river village of *Sannikovo*
87. *Boria*
88. FILM EYE witnesses the birth of a village squad of Lenin youths
89. *LENIN*
90. All his life ...
91. worked and fought
92. for workers and peasants
93. Lenin youths
94. continue ...
95. his work.
96. Last day with village children (attacking the camp)
97. Frewell with the village
98. An elephant arrives simultaneously with Pioneers to Moscow
99. Tired
100. 350 *Puds* (weight)
101. 6 A.M. on the way to Zoological gardens
102. Awaken
103. End of reel 4
104. Sleepers
105. Waking of the homeless
106. Waking of thieves and drug addicts
107. Without waking
108. A bartender from *Mosselprom* is killed
109. Bar *Mosselprom* is under a Pioneer club
110. *Shura*
111. Beer from *Mountain* brewery
112. *Adults! smoking and alcoholism helps TB, – hurts us.*
113. *OUR ULTIMATUM*
114. *ADULTS! OUR ULTIMATUM*
115. *You – friends of TB – Our Ultimatum*
116. *Tverskaia*
117. Same street from different camera view
118. *Sukharofka*
119. *Donate*
120. *for the fight*
121. *against TB*
122. TB Sanatorium
123. FILM EYE *Kanatchikova* summer house

124. Diasies
125. *Memento mori* (remember death)
126. *... do you know Jesus Christ ...*
127. *... it's me ...*
128. *My hair*
129. *is very long*
130. *Myself – I was mot born yet*
131. *I demand*
132. *you stop*
133. *Pogroms.*
134. *You – policeman*
135. *it is inadmissible*
136. *that this was unknown*
137. *to the workers state*
138. *Look*
139. *at me ...*
140. *men ...*
141. *how incredibly beautifull I am ...*
142. *To the devil with Ikons ...*
143. *Bread –*
144. *My God.*
145. After 2 week stay at a mental institution *Chervonietz* returned to *Sukhariovka*
146. *Chervontsev* (gold coins)
147. *I will not take ....*
148. *Chervontsev.*
149. *I will not give*
150. *Dollars*
151. *I will not accept*
152. Representatives of *Yermakovka*
153. Shady business
154. Ambulance Institute
155. *What happened?*
156. Suffocation
157. Janitor
158. *HELP*
159. Wife of suffocating janitor
160. FILM EYE , First exploration, first cycle series *Raw Life* produced by GOSKINO
161. MOS SOVIET concerns itself about workers' education
162. News market
163. with perplexity
164. to place antenna
165. Chairman of major committee
166. How to tune it
167. Receiver – Where tuner, telephone, detector
168. Automatic telephone
169. Electric lamp saves village from fire (red cock)
170. Electricity gives village a million horse power
171. Social insurance to extend to all hired workers
172. Receive documents
173. Social insurance to extend to all hired workers
174. Major anniversary for revolutionary staff of *Commintern*
175. Library reading room *A. I. Gertzin*
176. Doctors office
177. National technical Institute of Theatric Arts *A. V. Lunacharski* Choreographic section
178. Medical Control Commission
179. A work collective from unemployed
180. Red *Korebeinik*
181. 2000m KINO GLAZ (FILM EYE)
182. Conflict between new and old
183. 2000m FILM EYE *STRIDE FORWARD SOVIET!*
184. Conflict between new and old
185. KULT KINO , GOSKINO, MOSCOW *STRIDE FORWARD SOVIET!*
186. END

Translated by: Leokadija Maciunas

ENTUZIASM or SYMPHONYA DONBASSA 1930
Enthusiasm or Symphony of the Donbas

Scenario: Dziga Vertov
Direction: Dziga Vertov
Assistant Direction: E. Svilova
Montage: Dziga Vertov
Photography: B. Zeitlin and K. Kuyalev
Sound: P. Shtro
Sound assistants: Timarzev and K. Tchytisov
Music: "Donbas March" by Timofeyev and "The First of May Symphony"
by Shostakovich
Production: Ukrainfilm, VUFKU

Note: The Donbas is a region of the Eastern Ukraine, southwest of the Donets river.

1. Included in the initial sound sequence of the film are chanting, hymns, and ritual weeping from the Orthodox divine liturgy. At several points the former tzarist anthem ("Lord, Preserve the Tsar") does battle with other sounds.

2. A woman is seen adjusting a radio receiver:

ATTENTION. ATTENTION. LENINGRAD SPEAKING... RV3... AT A WAVELENGTH OF 1,000 METERS. WE NOW BROADCAST THE MARCH, "THE FINAL SUNDAY," FROM THE FILM, SYMPHONY OF THE DONBAS...

3. An Orthodox priest chants "anathema" upon the Soviet regime.

4. An anti-religious rally with placards, mock figures, etc. A church is transformed into a Soviet Youth Club for factory workers. Workers shout:

HURRAH!

5. The following words appear on the screen:

PLAN
PLAN
PLAN
FOR SOCIALISM
FOR SOCIALISM
FOR SOCIALISM

6. A voice:

IT WAS IN THE DONBAS... IN THE DAYS OF A 5-YEAR PLAN... IN 1930...

7. On the screen are flashed the words:

SHORTAGE
SHORTAGE
SHORTAGE
(a reference to the nation's lack of coal)

8. A Donbas miner exhorts those gathered at a meeting:

LET'S PAY THE NATION ITS COAL "DEBT."

Those in the hall rise and sing the "Internationale"... strains of a march... shouts of HURRAH!... the "Internationale" again.

9. In the Donbas, the secretary of a party cell addresses the first echelon of volunteer laborers. He exhorts them to band together with members of the Young Communist League and party workers to liquidate the nation's coal shortage.

> WHAT WILL WE BE DOING SUBSEQUENTLY? THE ISSUE MUST BE FIRMLY PRESENTED TO PRODUCTION MEETINGS, TO "SHOCK WORKERS," SO THAT THEY REALIZE THAT OUR PRESENT DEFICIENCY MUST BE LIQUIDATED IMMEDIATELY. CAN A SINGLE MAN ACCOMPLISH THIS... THE LEADER OF A PARTY CELL, PRESIDENT OF A TRADE UNION, MINE MANAGER, HEAD OF A MINE, A WORKSHOP, AND SO ON? OF COURSE NOT. OUR TASK MUST BE SHARED WITH ALL PARTY AND YOUNG COMMUNIST LEAGUE MEMBERS... ALL "SHOCK WORKERS" ... ALL LABORERS. WE MUST HANDLE THIS MATTER SO THAT THE TOTAL COLLECTIVE FORCE POSSESSED BY US WILL BE INCREASED FOR THE LIQUIDATION OF THIS SHORTAGE.

10. "Shock workers" at the Donbas lead their fellow laborers in pledges to realize the coal quota established for the year:

> I, A "SHOCK WORKER" OF MINE 10, PROMISE TO HELP IN THE DELIVERY OF OVER 202,030 TONS BY THE END OF THE YEAR.

11. A voice:

> IN THIS THIRD YEAR OF OUR BATTLE TO ACHIEVE A 5-YEAR PLAN IN 4 YEARS, ALL WORKERS OF THE DONBAS MUST BEAR IN MIND THAT THE FATE OF THE CHIEF INDUSTRIAL CENTERS OF THE SOCIALIST NATION DEPENDS ON THESE LABORS.

12. A voice:

YOUNG COMMUNISTS CAME TO THE DONBAS "FRONT."
"SHOCK WORKERS" COME...
ENTHUSIASTS COME...
METAL COMES...
COAL COMES...
AN OFFENSIVE COMES TO THE DONBAS.
THE "ALL-UNION" FURNACE WILL FULFILL THE QUOTA FOR

THIS DECISIVE 3RD YEAR OF OUR 5-YEAR PLAN.

13. Freighted trains are seen.
A voice:

COAL FOR BLAST FURNACES...
COAL FOR FACTORIES...
A BUSINESS OF HONOR...
A BUSINESS OF GLORY...
A BUSINESS OF VALOR AND HEROISM.

14. Industrial images are accompanied by sounds from a practice for celebration... a joyful march... a shout of HURRAH!
A worker leads a cheer:

FOR THE COMPLETION OF OUR 5-YEAR PLAN IN 4 YEARS!
HURRAH!

15. Various industrial brigades challenge one another in order to expedite completion of the 5-year plan:

"ROLLED STEEL" COMPETES WITH "OPEN-HEARTH STEEL"

16. Continuous cheering and shouts of HURRAH!

FOR THE COMMUNIST PARTY! HURRAH!
FOR THE TRADE UNIONS! HURRAH!
FOR THE SOCIALIST CAUSE! HURRAH!

17. A voice:

IN THESE DAYS OF THE FULFILLMENT OF OUR PLAN'S GREAT TASKS, IN THESE DAYS OF THE UNPRECEDENTED HEROISM OF THE PROLETARIAT, IN THESE DAYS OF THE RISE OF SOCIALIST COMPETITION, MINES UNITE WITH FACTORIES - THE BUILDING OF SOCIALISM ADVANCES FULL SPEED.

18. A train is seen, with a flag and placard for the 5-year plan.
A voice:

FROM THE DONBAS COME FREIGHTED TRAINS
ECHELONS WITH COAL AND METAL.

19. Collective farm workers sing.
One of them announces that the group, now "Shock Brigade #6," will work swiftly and accurately on their harvest, and issues a challenge to another brigade - #4 - to follow their example.

20. Various cheers are heard:

FOR THE YOUNG GENERATIONS OF SOCIALISTS! HURRAH!
LONG LIVE COLLECTIVISM! HURRAH!
FOR THE "SHOCK WORKERS!" HURRAH!

21. Songs and dances of collective farmers.
Workers sing.
A voice:

A BATTLE WITH SONGS...

Anthology Film Archives is indebted to Kevin O'Brian for this translation.

TRI PESNI OF LENINYE 1934
Three Songs of Lenin

Scenario: Dziga Vertov
Direction: Dziga Vertov
Photography: Surensky, Mark Magidson, Bentsion Monastirsky
Music: Yuri Shaporin
Production: Mezhrabpomfilm 1 Nov.
American Distribution: Artkino

1. In Asia, in Europe and America, in African jungles and beyond the Arctic Circle, songs are sung of Lenin.
2. Who writes these songs? No one knows. They magically pass from hut to hut, from village to village....
3. This film is based on songs from the Soviet Orient
4. They are songs of enslaved women who have taken off their veils; of illiterate peasants who have learned to read and write; songs about the electric lamp that has come to the dark village and of the water that has come to the desert...
5. Songs of the October Revolution; songs about the liberator, LENIN.
6. Songs of the war for a new, happy world; songs about the liberator-
7. ILYICH LENIN
8. Here in Gorki village, Lenin died.
9. Here is the familiar bench he sat on.
10. FIRST SONG (hand lettered)
"Under a Black Veil My Face..."
11. "--In a black prison, my soul..."
12. "--My life was blind..."
13. "--In darkness they held me--"
14. "--Till dawn set me free.
The dawn of Lenin's Truth..."
15. "--We never beheld him..."
16. "--We never heard his voice..."
17. "--But dearly we loved him - like a father,
even more than a father..."
18. "--No father ever did more for his children than Lenin did for us..."
19. "This is my farm!"
20. "This is my collective farm!"
21. "My earth!"
22. "My work--my freedom."
23. "Pride, pride he gave me..."
24. "Freedom and pride and May Day..."
25. "--He found a desert and made a garden,
Out of death he made life..."
26. "Whose University? Mine..."
27. "Whose factory? Mine..."
28. "--I work with brothers and sisters..."
29. "Pride, pride he gave me..."
30. "The field is mine..."
31. "Lenin showed us our strength!
A thousand rivers can make a sea
A million slaves can make a world."
32. "I have found a new family."
33. "Hands, hands for my brothers..."
34. "Steel hands help us, too..."
35. "--Lenin was our teacher..."
36. "--He gave us all - his heart and brain..."

37. SECOND SONG (hand lettered)
"We loved him..."
38. "We loved him as we love our steppes,
No--more than our wagons and steppes.
Lenin, Lenin, we would die for you!"
39. But Lenin, the father, died, and his people mourned.
40. Lenin, the leader, is dead.
41. Lenin, the leader, lives. He lives in the heart of his people.
42. He worked for them untiringly.
43. They remember the bright spark in his eyes.
44. They remember his comradely smile.
45. They remember his impassioned, inspiring speeches.
46. Founder of the Soviet Union.
47. Father of the poor and oppressed.
48. The beloved leader of the proletariat.
49. The beacon of the oppressed East.
50. Lenin's great heart never failed them.
51. He deeply loved the people.
52. The people loved Lenin; called familiarly by his first name--Ilyich.
53. Here is where he lived while an outlaw under Kerensky.
54. He returned to lead his people in battle.
55. For bread and freedom --
56. THEY FIGHT! --
57. through cold. --
58. THEY FIGHT! --
59. through hunger. --
60. THEY FIGHT! --
61. through fire and death. --
62. THEY GO! --
63. ILYICH LENIN led them...
64. TO VICTORY!
65. (Revolving title)
Stand fast, stand together. Bravely forward against the enemy.
Victory will be ours. The power of the landowners and profiteers in
Russia will be overthrown.
66. LENIN -
67. does not move.
68. LENIN -
69. is silent.
70. "How many times here in the Red Square -
71. - did we hear him speak."
72. THIRD SONG (Hand-lettered)
"In the great city of stone..."
73. "In Moscow..."
74. "Ah, in the great city of stone..."
75. "On the Square stands a 'tent'..."
76. "The 'tent' where Lenin lies..."
77. "Go in your grief to that 'tent'..."
78. "Look at Lenin... and..."
79. "Your sorrow will dissolve as in water..."
80. "Your sorrow will scatter like leaves..."
81. "Lenin can dissolve your grief..."
82. "Lenin can give you courage..."
83. Stalin, great pupil of the great Lenin, carries on the fight...
84. To build a Socialist land of mass-luxury...
85. Machinery is now the weapon...
86. DNIEPROSTROY
87. The biggest hydro-electric dam in the world...

88. "If Lenin could only see our country now!"
89. "If Lenin could only see our country now!"
90. "OUR OIL!"
91. "OUR COAL!"
92. "OUR METAL!"
93. "If Lenin could only see our country now!"
94. "OUR MAGNITOGORSK..."
95. "Our mighty Baltic-White Sea Canal..."
96. "If Lenin could only see our country now!"
97. The "Chelyuskin" heroes have returned.
98. (revolving speech repeated)
99. Lenin, We are marching FORWARD!
100. THE END.

ODINNADZATIJ (The Eleventh Year) 1928

Author,Director: Dziga Vertov
Assistant: E. Svilova
Chief Cameraman: Mikhail Kaufman
Production: VUFKU, in Kiev

VUFKU dedicated this film to the Soviet Ukraine and to the entire Red USSR.

The following is a second generation translation of the titles as they appear in the film. It has been made from a German translation of the original Russian. By the next cycle Anthology Film Archives will make a fresh translation from the Russian.

1.
Half way between Dnepro-Petrovsk and Zaporodze
rushes through the rocks the fast-flowing "The Never Satisfied"

Further down the stream:
Kreslo Jekateriny (Catherine's Chair)
The Rock "Bogatyr" (The Warrior)
The "Rock of Love"

A two thousand year old Scythian.

The attack on the Dnieper.

We are building.

(Superimposition): DNEPROSTROJ

Europe's biggest industry will be built here.

2.
Is born
the electrical Energy

(Sign on a barn): ELECTRICITY COOPERATIVE

3.
Posts on the Black Sea
Woroshilov
and the guard posts on the Ukraine-Roumania border

(Sign on a barn): ELECTRICITY COOPERATIVE

In the electricised village -- a meeting of village Soviets

In the electricised village -- a meeting of Komsomols

THE LAMP OF LENIN -- in a farm house
The Club of Volunteer Workers

(Sign on the Club building): The house of metal workers
Proletarians of all lands, Unite!

We are building
(Sign): Products
We are building Ovens
We produce locomotives and more and more locomotives
          machines and more machines
          coal pits and more coal pits

The land grows toward Socialism

On Earth
        under earth
                    above earth

A friend from China
                    A friend from Africa
(A sign): Brotherhood
                    A friend from India

(Superimposition): DNEPROSTROJ

We are not giving up
                    the achievements of the Revolution
                    We are offering our lives

5.
Above the earth, which was taken away from the landlords
Above the factories, which were taken away from capitalists
Rises
     The Second
               Decade,
Rises
The Twelfth Year.

Towards the victory of Socialism in our land
Towards the victory of Socialism in all lands
                                        FORWARDS!

ZERO DE CONDUITE
Zero for Conduct 1933

Scenario: Jean Vigo
Direction: Jean Vigo
Photography: Boris Kaufman
Music: Maurice Jaubert
Cast: Louis Lefevre (Caussat), Gerard de Bedarieux (Tabard), Constantin Goldsteinkehler, in the credits Coco Goldstein (Bruel), Gilbert Pruchon (Colin), Du Verron, known as Blanchar (Schoolmaster-general Santt, known as "Bec de Gaz"), Robert Le Flon (Schoolmaster Parrain, known as "Pete-Sec"), Delphin (Principal), Jean Dasté (Schoolmaster Huguet), Léon Larive (Science Teacher), Madame Emile (Madame Colin, known as "Mrs. Bean"), Henri Storck (Priest)
Production: Jacques-Louis Nounez for Argui-Film
American distribution: Brandon-Fleetwood

Synopsis:

Caussat is riding in a train. Across from him is Huguet. Bruel gets on, and he and Causset play, then smoke. They become aware of Huguet's stillness and imagine, "He is dead." They get off, and we see a "No smoking" sign on the train window.

At the station, they are lined up by Parrain. René Tabard's governess says he is sad and will spend this night at home. Huguet appears and introduces himself as the new schoolmaster.

The boys are all in bed. Parrain disciplines Dupont, and Caussat, Bruel, and Colin stand in his stead. Parrain recognizes their game and tells them to remain standing. Bruel has to relieve himself, the boys yell for permission, but Parrain is asleep, and Caussat tells Bruel to go. Parrain wakes, asks if they are all there. When he is told yes, he releases them.

A somnambulist walks. A boy says to be quiet or risk killing him.

The boys are recalcitrant about getting up in the morning and "Bec de Gaz" gives Caussat, Colin, and Bruel zero for conduct.

During recess, the three plot to rebel and escape, since they always lose their Sundays for disciplinary reasons. They mention the ammunition they have hidden in the attic, and the red flag they will hoist.

In class, Caussat discovers his candy is missing and immediately knows who took it--"Bec de Gaz." He retaliates by pasting together the pages of several books. Soon after, Huguet tears up the three comrades' revolutionary plans to keep them from being discovered.

On Sunday, "Bec de Gaz" is busy lining up the students perfectly straight, to be reviewed by the midget Principal, before they take their outing.

While the boys are away, the Principal discusses most important business with "Bec de Gaz"--the impending Alumni Day. His major concern is that things run smoothly, that there should be no "incidents." And while Huguet gives the boys their freedom outside, the Principal expresses concern at reports that Huguet has been frequenting bars.

When the boys return in the rain, Tabard and Bruel huddled together under one coat, the Principal says they must be watched. He summons Tabard to his office and tries to "delicately" warn him of the dangers of homosexuality, but fails, loses patience, and explodes about neurosis, psychosis, he doesn't know what might happen!

Caussat and Colin discuss Sunday, which they must spend apart, We see how they spend their holiday: Caussat plays games in his guardian's house; Colin plays ball in the school kitchen where his mother is cook.

Colin goes out after his ball and meets Bruel and Tabard. Bruel convinces him to accept Tabard in their plot and they entrust him with the revolutionary plans to hide.

Colin's mother complains to "Bec de Gaz" about the children's inadequate diet. Colin himself later enters and exclaims, "Beans again!" Then in the dining hall a little rebellion breaks out over the beans. The boys cry out against the Cook, "Mrs. Bean", until Caussat, noticing that Colin is hurt by this, silences them.

Caussat is still unconvinced about Tabard, describing him to Colin as a sissy. Then in science class, the vulgar instructor inflicts his attentions upon Tabard, who tells him to leave him alone, and finally bursts out, "I say shit to you!"

The Principal announces in class that since Tabard voluntarily came to him and repented, he will be forgiven--if he repeats his apology now in public. But Tabard ends up by repeating his curse.

As the boys romp in the dormitory, Tabard orates about the Alumni Day plot, mentioning the attic/arsenal. Next day the four ringleaders leave while the others are still asleep.

Outside, "Bec de Gaz" informs the Principal that the children have taken over the attic. The Principal is astonished, he never saw such a thing. The Priest utters politenesses. The four comrades bombard the Alumni Day dignitaries with crockery, thus starting the revolution. Then they go off over the rooftops, free.

L'ATALANTE

1934

Scenario: Jean Vigo and Albert Riéra, after a subject of Jean Guinée
(R. de Guichen)
Direction: Jean Vigo
Photography: Boris Kaufman
Sets: Francis Jourdain
Music: Maurice Jaubert
Cast: Michel Simon (Jules), Jean Dasté (Jean), Dita Parlo (Juliette),
Louis Lefevre (Boy), Gilles Margaritis (Peddler)
Production: Jacques-Louis Nounez
American distribution: Brandon-Fleetwood

Synopsis:

Jean and Juliette have just been married and are going to live on "L'Atalante," the barge of which he is skipper. His mate, Jules, and the Ship's Boy greet the newlyweds.

Juliette learns about life on the water. She complains of Jules' cats dirtying the bed. She decides to start housecleaning, and sends the Boy for Jules' laundry.

Juliette dunks Jean's head in a pail and explains that one can see one's love in the water; as she saw Jean, before they met. He jokes that he still cannot see her, runs to dunk his head in the river, looks up at her and cries, "I can see you!" Their playing prompts Jules to demonstrate "Graeco-Roman wrestling." Below deck, Juliette insists that Jean will see her in water, when he really wants to.

Jules tells Jean, at the helm at night, to go to bed, Juliette "needs more than sleep." Juliette, alone in bed, says to herself, "Every night is like this."

Juliette is eager to get to a city. On the radio she hears fashion news from Paris.

Jules is upset by the new order and the marital arguments, and threatens to leave. Juliette assures Jean he will stay.

Jules demonstrates to Juliette how he strangled someone in Shanghai. She gets him to model a skirt, and he mimes more of his experiences, with American Indians, bullfighting, Russians. The Boy tells them they have docked.

Jules shows Juliette his collection of memorabilia from all over the world. He demonstrates the sharpness of an exotic knife on his hand, she looks for bandages and finds a jar containing the hands of an old friend of Jules. Jules shows his tattoos, says she has beautiful hair. Jean enters and is enraged by the scene. He starts breaking things. Jules says of a broken mirror, "Seven years' bad luck."

Jean repents of his outburst and is going to take Juliette out on the town. But Jules' lucky necklace gets broken and he says he needs a "checkup" and goes off. So the couple must stay on board, and Juliette is very annoyed. Jules has gone to a fortune-teller, and returns late and drunk. Jean promises Juliette that soon they will dock again, and he will take her to a cabaret, "The Four Nations."

He does so, and there they encounter a Peddler who does tricks, offers things for sale, and sings a sales pitch about the "peddler of dreams" while flirting with Juliette. He dances with her and tells her the wonders of Paris. Then he offers her a gift, which Jean refuses, pushing him off and taking Juliette away.

Back on the barge, Juliette reproaches Jean for spoiling her fun. He goes off in a huff with Jules, and the Peddler appears, offering a gift, singing the enchantments of Paris, even offering her a ride there on his bicycle. Jean sends him away and is angry again. Juliette lies in bed hearing the Peddler's spiel about Paris. Jules is doing his fortune, but unfortunately gets "nothing but spades."

Juliette runs off to the city and when Jean discovers this he brusquely remarks to Jules she is gone, refuses to look for her, orders him to sail for Corbeil. When Juliette returns the barge is gone.

She goes to the railroad station in order to get a train for Corbeil and meet the barge, but her purse is snatched and she is stranded. She is forced to look for work, but only encounters "no jobs" signs.

Jean meanwhile has a nervous breakdown and Jules tries unsuccessfully to bring him back to reality. Jean dunks his head in a bucket. Jules tries fixing his phonograph.

Jules thinks perhaps he can cheer up Jean with the phonograph, and sends the Boy to get him. Jean dives into the water and sees Juliette.

Jean's recovery is slow. A crowd on land mistakes him for "another drunken sailor." Jules brings the message that the company wants to see them. He tells Jean that he needs a shave.

The Company Manager fires a sailor just before Jules enters his office. In the anteroom the sailor mutters to Jean: "We're nothing." And Jules convinces the Manager that contrary to reports of Jean being irresponsible, he still runs the boat. The Manager is annoyed at having his time wasted with false reports.

Jules decides to take action, and leaves Jean on the barge. Jean tells the Boy he must find Juliette. Jules finds Juliette.

The Boy tells Jean that Jules has gone to get his wife. Jean calls for water to bathe and shave.

Jules brings Juliette back, she and Jean are reunited.

FRANCESCO GIULLARE DI DIO 1950
The Flowers of St. Francis

Scenario: Roberto Rossellini, Federico Fellini, Felix Morlion
and Antonio Lisandro from "I fioretti di San Francesco"
Direction: Roberto Rossellini
Photography: Otello Martelli
Decor: Virgilio Marchi
Editing: Jolanda Benvenuti
Music: Renzo Rossellini
Cast: Aldo Fabrizi (Nicolaio), Arabella Lemaitre (Chiara), Fra
Nazario (Francesco)
Production: Rizzoli Amato
Print: Courtesy Rizzoli Films, Rome.

Synopsis:

1. Francesco and his companions find their hut in Rivotorto occupied by a peasant and his donkey. Although it is raining, they spend the night outside dancing and singing.

2. The hut in Portiuncula is tiny: the Brothers can hardly get into it. Father Ginepro joins them. But he is naked, for he has given his habit to a beggar. Francesco, in the name of the Holy Acquiescence, forbids him to do this again.

3. Francesco is praying among the birds. Giovanni "The Simple" wants to become his companion and gives him his ox. But Francesco leaves the ox to Giovanni's parents, who need it.

4. Giovanni the Simple is always at Francesco's side and imitates him in everything. Francesco's cowl catches fire by accident, Giovanni sets his own on fire. Brother Ginepro attempts to extinguish it, but Francesco asks him not to harm "Brother Fire."

5. Sister Chiara pays Francesco a visit. Brother Ginepro has again given his habit to some tramp and enters stripped of his clothes.

6. It is a peaceful summer night: Francesco is awake, he is praying. The little tinkle of a bell augurs the approach of a leper. Francesco thinks of running away, but suddenly overcome by a wave of compassion, he goes up to him and kisses him.

7. Brother Ginepro is preparing the soup with Giovanni the Simple. He wishes this daily task did not keep him from preaching and decides to prepare enough to eat for two whole weeks. But Giovanni the Simple throws the vegetables and the woodcutter's wood all together into the cooking pot. Francesco sees the disaster and grants Brother Giovanni the permission to preach.

8. To give relief to a sick and starved brother, Brother Ginepro chops off the foot of a pig. The shepherd complains to Francesco. Ginepro asks the man for forgiveness. Sick of the whole business, the shepherd kills the pig and gives it all to the monks.

9. Brother Ginepro at last can preach. He goes to the camp of the tyrant Nicolaio, who is at war. He is mistaken for a spy. He is battered about and sentenced to death. But the tyrant is so taken aback by the monk's humility that he sets him free.

10. On a snowy day, Francesco and his companions knock at the door of a wealthy house. They are thrown out. While lying in the mud Francesco says to Brother Leone: "Now you know what Perfect Joy is."

11. At a crossroad. It is time for the Brothers to part, in order to preach far and wide throughout the world. Francesco makes them spin round and round until they fall. Each one of them walks off in the direction in which he has fallen.

LA PASSION DE JEANNE D'ARC 1928
(The Passion of Joan of Arc)

Scenario: Carl Dreyer and Joseph Delteil
Direction: Carl Dreyer
Photography: Rudolf Mate
Sets: Herman Warm and Jean Hugo
Cast: Marie Falconetti, Sylvain, Eugene Berley, Maurice Schutz, Antonin Artaud, Michel Somin, Jean d'Yd
Distribution: Brandon Fleetwood

The following is a translation of the titles as they appear in the film.

1. At the Bibliotheque Nationale in Paris it is possible to see one of the most famous documents in the history of the world - the official record of the trial of Joan of Arc.
2. . . . If you turn over the pages, yellow with age, which contain the account of her martyrdom . . .
3. . . . you will find Joan herself . . . not the military genius who inflicted on the enemy defeat after defeat, but a simple and natural young girl . . . who died for her country.
4. The accused begs humbly for leave to go to confession . . .
5. I swear by the Holy Gospels to speak the truth, the whole truth and nothing but the truth, concerning the mission which has been entrusted to me by the King of Heaven.
6. At home I am called Jeannette . . . Here they call me Joan!
7. Nineteen . . . I think.
8. Can you say Our Father?
9. Who taught it to you?
10. My mother . . .
11. Tell her to say the Our Father! If she refuses, it will be evidence of her being possessed by the Devil.
12. You say that you are sent by God?
13. To save France!
14. That is why I was born!
15. So you believe that God hates the English?
16. I know not whether God loves or hates the English . . .
17. But I know for certain that the English will all be driven out of France . . .
18. . . . except for those who are going to die here!
19. You have told how Saint Michael appeared to you . . . how did you greet him?
20. In what form did he reveal himself?
21. What was Saint Michael wearing?
22. How can you know whether the person you saw was a man or a woman?
23. Was he naked?
24. Do you not believe that God would have clothes for him?

25. Did he have any hair on his head?
26. Why should he have had it cut off?
27. Why are you wearing men's clothes?
28. Are you willing to wear a woman's dress?
29. When I have completed the task which God has entrusted to me, then I will wear women's clothes again.
30. So it is God who has commanded you to go about in men's clothes?
31. Yes!
32. And what reward do you hope to obtain from the Lord?
33. The salvation of my soul!
34. Do you not understand that what you are saying is blasphemy?
35. This is unworthy . . .
36. . . . it is persecution!
37. We are treating this woman like an enemy - not like a human being on trial!
38. For me she is a saint!
39. Has God promised you anything?
40. Can you tell us what it is that God has promised you?
41. You must tell us.
42. That has nothing to do with your trial!
43. Has this question any bearing on the trial?
44. What has God promised you?
45. Has God promised you that you will be released from your prison?
46. When?
47. I do not know the day or the hour!
48. May I not be relieved from carrying these chains?
49. Will you take an oath never to bear arms against England again?
50. No!
51. I have great sympathy for you!
52. Would you recognize your King's signature?
53. I can't read!
54. To our dearly beloved Joan. Charles, the King, hereby informs you that he is preparing to advance on Rouen with a mighty army. He is sending you a faithful priest, who will stand by you. Have confidence in him.
55. Your martyr's crown.
56. You profess to be a daughter of God? . . .
57. Then why will you not say Our Father?
58. Has God told you that you will be released from your prison?
59. Yes . . . and by means of a great victory!
60. I know that God will soon come to my help in a miraculous way!
61. Has God promised you that you will go to Paradise?
62. So you are certain of being saved?
63. Do you realize that this is an extremely important answer?
64. You had better hold your tongue!
65. Since you are so certain of your salvation . . . why do you need to go to confession?

66. Are you in a state of grace?
67. Don't answer, Jean - the question is too dangerous . . .
68. Be quiet, will you , in the Devil's name!
69. Answer now! Are you in a state of grace?
70. If I am not, may God put me there! And if I am, may God so keep me!
71. I implore you to let me come to Mass!
72. Joan, if you were allowed to go to Mass now . . .
73. Would you consent to give up your men's clothes?
74. Then you would rather keep your men's clothes than come to Mass?
75. I cannot do anything else . . . it is not in my power!
76. . . . this shameless costume. . .
77. . . . abominable in the eyes of God . . .
78. . . . you are no daughter of God . . .
79. . . . but a child of the Devil!
80. Go and prepare the instruments of torture!
81. Why did you make signs to her and give her good advice?
82. Do not grieve . . . place your trust in God, he will not forget you!
83. She looks just like a daughter of God, eh?
84. Saint Joan, pray for us!
85. Look at all these kind, sympathetic men . . .
86. Do you not consider that these learned doctors are likely to be endowed with more wisdom than you . . .
87. . . . but the wisdom of God is even greater!
88. Suppose we were to tell you now that your visions did not - as you believe - come from God . . .
89. . . . but are sent to you by the Devil, who wants to bring your soul to perdition?
90. If the Devil appeared in the form of an angel, how could you be certain whether it was a good or a bad angel?
91. It is Satan to whom you have knelt, not Saint Michael!
92. How can you believe that it is God who guides your steps when you see the abyss opening before your feet?
93. Do you not understand that it is the Devil who has turned your head . . .
94. . . . who has deceived you . . .
95. . . . and betrayed you?
96. . . . I declare that I am guilty of the crimes with which I am charged, and which the Devil has misled me into committing. I confess that my visions are the work of the Devil, and I am ready to return to the path of truth and, before all the world, to recant . . .
97. The Church is opening her arms to you . . .
98. . . . but if you do not sign, the Church will turn her back on you and you will stand alone . . .
99. . . . alone . . .
100. . . . alone - with God!
101. I would rather die than deny God's acts.
102. Even though you torture my soul out of my body I shall confess nothing . . .
103. And if I should confess anything, I will afterwards declare that it was only by using force that you made me confess.
104. It is medicine for her soul!
105. I am thirsty!
106. This heart is much too hardened . . . there is no hope of our getting a recantation at this time - we will have to wait!

107. . . . and she might die at our hands!
108. I would not have her die a natural death on any account . . . she has cost me too much for that . . .
109. She has a fever, we shall have to bleed her . . .
110. But take good care that she does not do away with herself . . . she is very crafty.
111. She is very weak . . .
112. We have come to give you comfort and strength . . .
113. I am afraid that I am going to die . . .
114. . . . If I should die, I implore you to have me buried in consecrated ground!
115. The Church is merciful . . .
116. She does not close her heart against those who return to her . . .
117. What would you say if we gave you the Sacrament?
118. I am a good Christian . . .
119. The Sacrament . . . is it not a great blessing?
120. . . . But you will never share in the Church's blessings, if you do not expiate your sins.
121. I am a good Christian . . .
122. I love God . . . I love Him with all my heart!
123. If you die at this hour, you die as an infidel . . .
124. Your soul is doomed to perdition . . .
125. . . . to everlasting torture in the flames of Hell!
126. Joan, you are a child of the Devil!
127. You say that I am a child of the Devil . . .
128. . . . but I say it is you who have been sent by the Devil to torment me!
129. Blasphemy! She is possessed! This is monstrous!
130. There is nothing for it . . . give the executioner his orders!
131. Joan, for the last time I order you to abjure. Are you willing to sign?
132. This woman's arrogance fills one with disgust . . .
133. There has never been a monster in France like the one which has appeared in the form of Joan.
134. It is to you, Joan, I am talking . . . it is to you that I say that your king is a heretic!
135. Indeed, my lord, I am ready to maintain, even at the risk of my life, that my king is the noblest man in all Christendom . . .
136. Make her be quiet!
137. I alone am responsible for everything that I have said and done . . .
138. . . . If I have done any wrong, I am to blame, and nobody else!
139. It is the abjuration . . .
140. Explain it to her!
141. If you do not sign you will be burnt!
142. Either you sign - or you will go to the stake!
143. Sign, Joan, sign!
144. I have done no wrong . . . I believe in the twelve articles of the Creed and in God's Ten Commandments!
145. Joan, we have great sympathy for you!

146. You have no right to die . . . you must continue to fight for France . . . for the King of France.
147. You have done a good day's work today . . . you have saved your soul!
148. She has only made fools of you!
149. Long live the Maid! . . . Long live France!
150. In as much as you have at last renounced the error of your ways, we release you from excommunication from the Church . . .
151. But in as much as you have rashly sinned we condemn you . . .
152. . . . to perpetual imprisonment, there to eat the bread of sorrow and drink the water of affliction . . .
153. Oh I am so tired, so tired . . .
154. Oh, I am so tired . . .
155. Go and fetch the judges . . . I take back . . . I regret . . . I have lied . . .
156. I have committed a great sin . . .
157. . . . I have denied God in order to save my life.
158. So you still believe that you are sent by God?
159. But, Joan, you have admitted in front of everybody that you were misled by the Devil.
160. Everything I said was for fear of the stake!
161. Have you anything else to tell us?
162. It is all over!
163. Joan, I have come to prepare you for death!
164. Now . . . already?
165. What kind of death?
166. At the stake!
167. How can you still believe that you are sent by God?
168. His ways are not our ways!
169. Yes, I am His child!
170. And the great victory?
171. My martyrdom . . .
172. And your release?
173. . . . Death . . . !
174. Pray for her!
175. Do you believe that this is the Body of Christ?
176. In the name of the Lord, amen!
177. . . . Like a rotten member we cut you off from the body of the Church.
178. Joan, go forth in peace . . . the Church is unable to protect you!
179. Dear God, I accept my death willingly and gladly . . .
180. . . . but I entreat Thee, if Thou lovest me, that my suffering may be short . . .
181. Where will I be tonight?
182. Look here, priest, are you going to be all day?
183. Joan wishes to have a cross with her when she dies!
184. The fire! Get down!
185. Jesus!
186. Jesus!
187. Intercede for us . . .
188. . . . now and in our last hour.
189. Jesus! Jesus!
190. You have burnt a saint!
191. Throw this lot in the Seine!
192. As the sun went down Joan's heart was sunk in the river, the heart which from that time became the heart of France, just as she herself was the incarnation of the eternal France.

GERTRUD 1964

Scenario: Carl Theodor Dreyer, from the play by Hjalmar Soderberg
Direction: Carl Theodor Dreyer
Photography: Henning Bendtsen
Sets: Kai Rasch
Music: Jorgen Jersild
Cast: Nina Pens Rode (Gertrud), Bendt Rothe (Kanning), Ebbe Rode (Gabriel Lidman), Baard Owe (Erland Jansson), Axel Strobye (Axel Nygren), Anna Malberg (Mother)
Production: Palladium Film
American Distribution: Contemporary Films

Synopsis:

Act I. The lawyer Kanning tells his wife Gertrud that he is going to a reunion of the business council. She tells him that she is going to the opera, *Fidelio*. He asks if his mother has been there, and remarks that she is *usually* punctual in her visits. He says he ran into the Prime Minister, who winked at him, significantly. He also encountered the new musical genius - "Erhard Jansson." Gertrud corrects him - "Erland Jansson." Kanning remarks that geniuses are strange and lack good sense. Then he asks how Gertrud would like being the wife of a government minister. She jokes that it depends which minister. He mentions meeting Gabriel Lidman, and says he did not mean to offend her. He invited him over; after all, so much time has passed, four or five years. *Six*, Gertrud corrects him. Kanning remarks he has not changed much. We see a newspaper with Lidman's photo and the news that a banquet is being held in honor of his fiftieth birthday, at which Kanning will deliver the speech. Gertrud says she would rather meet Lidman there than at home. Kanning asks why she did break with Lidman, but Gertrud does not want to discuss it. Kanning says he believes her, that it is all over. As the servant brings a letter for Gertrud, Kanning says he invited Lidman because he is not the jealous type; then asks what is in the letter. She replies it is from the tailor. Anyway, he continues, he has no prejudices, as the son of a passionate woman he learned to look indulgently upon the weaknesses of the heart. Gertrud thanks him for such indulgence, and hopes that he will grant her it again, sometime. He asks her not to joke and she says she isn't. Kanning says he never minded the Lidman affair because it was special - she was an artist and he a famous poet. She speaks of the mirror Lidman gave her, so that every morning she would wake to see something beautiful. Later Kanning gave her a more practical one for her bedroom, and Lidman's is here in the study. Kanning says he regards it as spoils of war. Gertrud remarks he should guard it well; then murmurs that all runs, runs away, runs like a river. Yes, says Kanning, life is like a dream. He remarks that Harold Vigert, an old love of his mother, is ill. Then he asks to kiss Gertrud, and she holds out her hand. He looks out the window and says the sun is setting. She says she is going before all is dark. He says he must speak to her, about why she offered her hand instead of her mouth, why the door to her room has been closed to him over a month. Once he was welcome, he says, and adds it is lucky he does not get jealous, but he lies awake thinking what is wrong. His Mother arrives and tells of a book she is reading. She has forgotten the title and author, but found the book strange. She does not understand what they are writing nowadays. Kanning mentions Vigert's illness and she says he was a good friend of his father, she should go see him soon but doubts she will have the time. Kanning says there may not be so much time. Gertrud goes to see about refreshment. The mother remarks that everyone says what a good wife Gertrud is. He says, is that what they ask. She replies that that is what people say. She asks if the stories about Gertrud and Lidman are idle gossip, "naturally", and Kanning agrees, "naturally". They discuss his becoming minister and she speaks of Gertrud being received at court. Kanning says she is indifferent to all that. Gertrud returns and again is evasive about "becoming a minister's wife" - "What should I say?" Kanning expects a call from the Prime Minister at five. Gertrud takes him aside and says she has something serious to say. So he tactfully gets rid of his mother. Then Gertrud tells him she is not going to be a minister's wife; she does not want to be his wife anymore. She reminds him of what they said when they were betrothed - that whenever one of them wanted his liberty, the other would not object. She says she wants to live as other women do, an everyday life; but that some day she might return to him. He does not understand, he says he will always love her. She says he loves power and honor, he loves himself, his intellect, his books, his Havana cigars, and, along with them, her. He protests, and she says that when they are alone at night he stares off without speaking to her. He replies that he has important things to think about, his work. She says it is more than indifference, it is lack of feeling. He replies that for some women love is an obsession. She says it should come before work. He says that would be ridiculous - for a man. She says that it would be, if she meant to little, and starts off. He asks if she is hiding something, if she loves another. She says yes. He asks if anything has happened yet. When she replies it hasn't, he asks if it will. Then he says she is driving him crazy, to which she replies no woman could do that. He asks if she wants to marry this man and she doesn't know, she may return to singing and manage alone. He asks who the man is, she will not tell. She starts off and he asks if she is leaving him now. She says no. He still wants her to explain. She says she does not understand herself. He complains of how easy it seems for her. She says she suffered greatly over telling him. Now she will go to the opera. He asks if she goes alone. She says yes. He says he cannot accept her leaving. She says he took it better than she expected. He says he needs her now more than ever; she is the only woman with whom he can discuss politics. She replies that they can meet from time to time to discuss politics, and leaves.

Act II. Gertrud meets her lover, Jansson. She prods him to speak of his love. Then she says he is everything to her, her joy and pain. He is annoyed at this. He speaks of the flowers she sent him. She speaks of how she loved him when she first attended a concert of his; how she visited him the first time. Flashback. She sings one of his songs. Back to the present. Jansson says he is tired, and he is going to a party for a friend's girl, Constance. Gertrud asks him not to go. He says he has asked her for something too, something she could give. She says he must not waste his gifts in dissipation, and asks him again not to go. He replies that he lives as he likes. He has managed for himself since he was fifteen. He lives intensely. She says it is better if he does not promise not to go. He mentions he is playing at the birthday celebration for Lidman, and she says she will be there with her husband. Jansson speaks cuttingly of Kanning, and Gertrud defends him. She tells of the talk she had with him, and now she can belong to Jansson. She tells a dream she had last night, that she was being chased, naked by a pack of dogs. They go to Jansson's house. He asks Gertrud if she dares. She says to be quiet, she loves him. She asks him to play a nocturne of his. He plays. We see Kanning at his meeting, then riding down the street and thinking longingly of his love. He decides to pick up Gertrud at the opera, as in happier times. Gertrud speaks of her new life to Jansson. She says to him that now he won't be going to Constance's party. At the opera, the usher tells Kanning that Gertrud was not there at all. He is sure, he would recognize her from when she sang there.

Act III. A Student delivers a long speech praising Gabriel Lidman as the poet of the young, and eulogizing the joys of the flesh. Then Lidman speaks of the most important things for him, love and thought. Then Kanning praises Lidman as the aristocrat of poets, notable for his irony and subtlety. He speaks of the plays of Lidman where the central figure is that of woman, erotic, tender, vital. Finally he mentions Lidman's restless heart which keeps him wandering, but now he has returned. Gertrud leaves, Captain Blau follows, she tells him it was just the heat, a headache. Axel Nygren comes to see her. She thought he was in Paris. He has lozenges for headaches, a Viennese specialty, from Paris. She takes one and says she already feels better. He says she has the same old magic radiance. He is still working on a book on free will. She says her father brought her up to believe that all was fated; but now whe will choose for herself--her men. Nygren says he studies psychology with a group. They experiment with hypnosis, telepathy, E.S.P., and discuss neurosis, psychosis, symbols. She says she envies him. Kanning enters, and thanks Nygren for helping her headache. When Nygren is gone, Kanning brings up Gertrud's absence from the opera, and from their home all night. She does not want to talk of it. She says she wanted to avoid hurting him; that he knows she is honest. He asks her to stay just this night with him, then she can go to a life of shame. She leaves to rest. Lidman enters and asks Kanning how she is. Lidman tells of his disillusion with men, of being in bad company last night. After the two men leave, Gertrud enters and Lidman returns. They speak allusively of their old love. Then it gradually comes out that he attended Constance's party. He asks who wrote the music they hear. He reveals that he knows this Jansson, unfortunately. He asks Gertrud why she left him. Then he continues to tell how the party was rather a sordid debauch, where Jansson boasted of his amorous conquests, mentioned her name. She cannot understand. She says Jansson is very young; and she loves him. She had nothing before him but unhappiness. Lidman again asks why she left him. He speaks of the futility of all ideals, hopes, how that party aged him. Kanning comes and says she must sing now, and Jansson will accompany her. Jansson says she seems tired, but she says that never stopped her from singing. She says she will sing "I am not angry" by Heine. She faints, and a doctor says she just needs rest, she should be taken home and to bed.

Act IV. Jansson asks Gertrud about her faint last night, she says he knows about the scene with her husband, he asks if Kanning was brutal. She says rage is not in his nature, and Jansson asks what she has against him then, why she wants to leave him. If they remained married, she and Jansson could still be friends. She asks Jansson to go away with her. He says it is impossible for lack of money. She says she has enough. He considers it a disgrace for her to support him. She asks if he never does disgraceful things, and he admits that after she left him the other evening, he went to Constance's party. She asks if he has more to say, and he mentions that Lidman was there, winning at cards. She says that his idea of her staying married made her realize that love means different things to them. She says he must think less of her because originally she made the first advances in their relationship. He evades the issue. She again asks him to leave with her. He says he is not free. There is an older woman who helped him with money once. Now she is pregnant. He then says that at the start of his affair with Gertrud he did not believe it was serious, just an adventure. Gertrud says that now the adventure is over. He asks if she hates him. She replies that she loves him. He asks her to come home with him. She says he does not return her love, and she does not want to listen to him anymore. He mocks the word "love." She regrets his lack of love. He asks her again to come with him, tells her he loves her, begs her. She refuses. He says he is going, it is starting to rain. Then he adds that he does not love her. He had a dream of woman, but she was not it. His ideal should be innocent and pure, obedient and dependent. But Gertrud is proud, not with the pride of social class, but pride of character. He says he has nothing with her. She asks him to leave her alone. He asks her pardon, he did not mean them to part as enemies. She says if she believed in a God she would ask him to protect Jansson. He is taken aback that she does not believe. She asks if he believes. He says he does not know, there should be some superior being somehow. She says that now he must go.

Act V. Lidman is leaving the country. Kanning tells him Gertrud has been sleeping all morning and that he is almost minister. He is expecting an important phone call. They reminisce, Lidman says how all runs, runs away, runs like a river. The phone call comes and Kanning leaves. Gertrud enters and Lidman tells her he is leaving tomorrow morning. She says she is going too, one place or another. He suggests they leave together, and live together. She replies he does not know what he is saying. He says he returned out of longing to see her. He asks if she loved her husband. She does not know. She speaks of Lidman's article of faith. He does not remember it. She speaks it: "I believe in the desire of the flesh and the irredeemable loneliness of the soul." He spoke this then they were in a dream of happiness together--and woke her with those words. And when they broke up, there was only fleshly desire--her marriage. He says he imagined it so, and again asks her to go with him. She says there is only aloneness for her now. It is over with the musician. He asks again. She says their love is dead, but she is grateful for his first awakening her to the miracle of love, making her a woman. He asks why she left him. She says it was he who slowly left her. He says he never loved anyone else. She believes that, insofar as he could love. She meant little to him, he was tired of love. He admits that his work separated them, but he never wanted a separation. She says that work, honor, fame, and money came between them, and love became a burden for him. It became only desire. He admits this. She tells him how she became certain of it. She went to visit him one day, to sing a part she was promised, Venus in Tannheuser. Flashback:

He was not home, but she had the key. She wanted to leave him a note, and in looking for paper she found a drawing of herself, and we see it and the inscription: "The love of woman and the work of man--these are fundamentally enemies."

Back to the present. Lidman says what we lose always turns out to be most precious. She speaks of the disillusion she felt, how she saw that famous men despise love, that he had become one of them. And she did not love him. He asks why she left him, how could she. All that matters is love. She says it is too late. He promises love until death. She says love is pain, she cannot help him. Kanning enters and says the call was long, because the Prime Minister was insistent. Gertrud leaves and Kanning says they should have more light, and some champagne. In the kitchen, Gertrud calls Nygren. She tells him she is coming alone to Paris. She intends to attend the lectures at the Sorbonne, and to join his psychological group. She returns and Kanning is serving champagne. He has told the Prime Minister he will enter the government. He remarks that Gertrud doesn't look well. She says she is just tired. He says she hasn't eaten all day. She replies she has no appetite. He says that anyway she has become a minister's wife. She says yes, she should celebrate the glory while it lasts, which will not be much longer. She says Gabriel is leaving, she has told him. Kanning says, "So, you have told him." Lidman says yes, each of them must now go his own way. He will go first. They say goodbye and Kanning remarks that it will be a long time before they meet again. Lidman echoes the sentiment, and leaves. Kanning asks Gertrud not to leave him. If she stays she can have her lover, and Kanning will just be her good friend. He will not ask more than that. She says he really hopes that the break between them might heal. He admits this. She says she will leave, but alone. Her lover does not want her. He is not why she is leaving, but in order to be herself. Kanning exclaims that he cannot believe a man she loves does not love her. She says good night and to turn off the light which hurts her eyes. He asks her to tell him at least that she did love him. She replies, "Because you want to keep torturing me?" She says that when they met she had already had a great love, but her desire was still alive. What they had between them was something that resembled love. Kanning repeats this, and says he does not want to see her anymore. She leaves, his mother enters. She asks about his ministry post; and tells him that Harald Viger died that night. She never got to see him. He died so suddenly. She is not going to the funeral tomorrow, she must go to the theater. But she is sending a wreath. She asks about Gertrud and he says that she has left him. She asks if Gertrud was unfaithful, he says he would not call it that. She says no one will believe that. He says Gertrud told him all. His mother asks if Gertrud has gone crazy. He tells her that she belongs to another generation. She says it is beyond her comprehension; he seems very sad, but such a woman is not worth it. She leaves.

Act VI. A newspaper article states under the headline "Seventy Years Old," that Gertrud Kanning becomes seventy today; her name is not much known now, but in the past generation she was an important figure in the literary and theatrical world. The article continues: the dramatist Gabriel Lidman made her the model for the main character in one of his major works, which caused a scandal; she has been retired for some years to her native village, where she lives not far from the place where she was born. Then we see Gertrud. Ivar enters and says a gentleman has come to see her. She asks who. Ivar says it is a professor. Then he finds out the name--Axel Nygren. Gertrud says to let him in. Nygren has come to present her with his latest book on her birthday, on Racine, a remembrance of their days in Paris. She says she lives like a hermit and likes it,sshe needs solitude and independence. She tells Ivar to remember to wash the kitchen floor. He is her only servant, an ex-zookeeper. Nygren asks what shw does, and she says she bakes her bread, washes her clothes, and mends her stockings. She has a radio because one must follow what happens in the world. Nygren says he wrote to her. She says she has the letter. But she would not reply to an old friend on a typewriter. He asks if she ever thinks of him. She calls him a good friend, and remarks how long it has been since they went to lectures together. Thirty, forty years, he says. She says that their friendship has lasted all that time. He says that she is still young; her skin is so white and smooth. She replies that wrinkles are coming and her skin will get yellow. She offers him his letters back, from their happy years. He starts to object, but she says she doesn't want strangers searching among those beautiful words. Nygren asks if he may burn them. She says, now they are his, he may do as he pleases. She offers him an apple or pear, he asks for an apple. He asks if she still sings, she offers to, and asks what he would like. He asks for the one about the fox. She sings. He says she is amazing, all she undertakes or says become beautiful and poetic; and he asks if she ever wrote poetry. She says no, but finally admits that shw wrote one poem, at the age of sixteen. She found it a few years ago hidden in the family Bible. He asks her to read it, and she does:

"Look at me.
Am I beautiful?
No
But I have loved
Look at me
Am I young?
No
But I have loved
Look at me
Do I live?
No
But I have loved"

She remarks, "Sixteen-year-old Gertrud writes her gospel of love." He asks if she remembers her words: "There is no other life than love--none, no other," and if she feels the same now. She says she does; that there is nothing in life but youth and love, immense tenderness and humble joy. She is on the brink of the grave, but looking back, she has suffered and erred, but she has loved. She has bought her grave plot, under a mulberry tree. Yesterday she ordered her tombstone, and decided what should be inscribed. Nygren asks if it is her name. She replies no, just two words: AMOR OMNIA. He says, "love is all." She says there will be only grass on her grave, but in spring anemones. If he should pass by in the spring, she asks that he pick on anemone, that grows from her heart; that he should take it as a word of love, that has been thought but never said. She says it is best that he go now; or they will end up running off to Paris again. As Nygren goes, she says that one day his visit will be just a memory, like all the others. She takes out her memories and sinks into them and feels like she is gazing into a dying fire. She bids him goodbye and thanks him for his book.

VAMPYR 1932

Scenario: Carl Theodor Dreyer, in collaboration with Christen Jul, from the story "Carmilla" by Sheridan le Fanu
Direction: Carl Theodor Dreyer
Photography: Rudolph Mate, Louis Nee
Artistic Direction: Hermann Warm, Hans Bittmann, Cesare Silvani
Music: Wolfgang Zeller
Director of Dialogue: Paul Falkenberg
Cast: Baron Nicolas de Gunzburg, alias Julian West (Allan/David Gray), Henriette Gerard (Marguerite Chopin), Jan Hieronimko (the doctor), Maurice Schutz (lord of the manor), Rena Mandel (his daughter Gisele), Sibylle Schmitz (his daughter Leone), Albert Bras (servant), N. Babanini Jane Mora
Production: Carl Theodor Dreyer Filmproduktion Paris-Berlin
American distribution: Raymond Rohauer

The following is a translation of the titles and dialogue of the film.

(title)
1. There are those predisposed to the fantastic and the supernatural. Allan Gray was one such, whose researches into age-old superstitions made him particularly susceptible to an encounter he once experienced.
In one of his aimless wanderings, he found himself, on a late summer evening, before a secluded inn by the river in the village of Courtempierre . . .
(at the inn)
2. girl: Who's there?
3. girl: Go around the other way.
4. girl: Goodnight.
5. Allan: Goodnight.
(overheard by Allan)
6. woman: Oh why did he have to die, why should I have to lose him . . . my little boy, my little boy!
(title)
7. The moonlit night was unique. Lights and shadows, voices and faces, seemed to possess a hidden significance. Allan Gray felt a sense of the supernatural overpowering him and his fear of inconceivable things that pursued him even in his agitated sleep . . .
(man enters Allan's room)
8. Allan: Who is it?
9. man: Be quiet!
10. man: She musn't die . . . do you hear? She's dying, she's dying!

(written on parcel)
11. TO BE OPENED AFTER MY DEATH.
(title)
12. What frightful secret was unfolding? Allan Gray felt one thing: someone in mortal danger was calling for help and he felt impelled to heed that call . . .
(in the factory)
13. old woman: Justin, come here!
14. old woman: Where is he?
(sign)
15. DOCTOR OF MEDICINE.
(in the cottage)
16. doctor: Good evening!
17. Allan: Good evening!
18. doctor: Did you hear?
19. Allan: Yes, the child . . .
20. doctor: The child?
21. Allan: Yes.
22. doctor: There's no child here . . .
23. Allan: But . . . the dogs . . .
24. doctor: There's no child here, and no dogs either.
25. Allan: No?
26. doctor: No.
27. doctor: Goodnight!
(title)
28. Allan Gray is drawn by the mysterious shadows to a clearing amidst trees where broods a secluded mansion. Here, with his two daughters, lives the old chatelain, whose desperate appeal reached him . . .
(in the bedroom)
29. father: The wounds are nearly healed.
30. nurse: Yes.
31. Leone: The blood . . . the blood . . .
32. father: You musn't lie down and go to sleep until the doctor has been here.
(at the door)
33. Allan: Open up, open up quickly . . . hurry!
34. servant: Who is it?
35. Allan: For God's sake, hurry . . .
(in the hall)
36. servant: The other door!
37. Gisele: Is he dead?
(in the drawing room)
38. woman: Couldn't you stay here . . . until . . .
39. Gisele: Where is he going?
40. Allan: To fetch the police.
(the book)
41. The Curious History of Vampires - by Paul Bonnat.
42. Belief in vampires is of ancient origin . . . tormented souls of the deceased wicked who rose on full moon nights to suck young blood that they might prolong their own shadowy existence . . .
The 'Prince of Darkness' is their ally and lends them supernatural powers with which these dead prey upon the living . . .

(the book)
43. On such nights these creatures of the abyss seek out certain of the living and whoever falls victim to the vampire sinks irretrievably. A tiny red throat wound, like a rat's or cat's bite, is the mark of their damnation. Neither medical science nor prayers nor exorcism can prevail against this . . .
(in the drawing room)
44. Gisele: Leone!
45. Allan: Where?
46. Gisele: Look, look, there in the park!
47. Allan: Take the lantern!
(in the park)
48. Gisele: Leone, Leone!
49. Gisele: Look . . . blood!
(the book)
50. Like a polluted contagion, the vampire's blood-lust is transferred to his victims, thus an innocent human being becomes a vampire himself, seeking prey among his own kin. Entire families, whole villages even, may thus become infected by them . . .
(in the bedroom)
51. Leone: I wish I were dead. Yes, I am lost . . . I am sinking deeper and deeper into the darkness . . . I am afraid . . .
(in the drawing room)
52. Gisele: I think Leone is dying.
53. Gisele: Didn't you hear something?
54. servant: The carriage has returned.
(at the carriage)
55. servant: Are you alone?
56. servant: Look . . . blood . . .
(the book)
57. Not only are the shades of executed criminals subservient to vampires . . . a report from Hungary related that the village doctor, who sold his soul to the devil, became a vampire's accomplice in a series of gruesome crimes in that area . . . Thus does the vampire find his allies not only among the living damned but also among the living innocent . . .
(the doctor arrives)
58. servant: Welcome, doctor.
59. doctor: How is she?
60. servant: Very ill.
61. servant: There have been two dead since this morning. Here's one . . .
62. doctor: Dead?
63. servant: Yes, we had two victims here.
64. doctor: I'll go see.
65. Allan: Good evening.
66. doctor: Good evening.
67. doctor: Let's go up.

(in the bedroom)

68. nurse: It's going very badly.

69. doctor: Her pulse?

70. nurse: Very weak. Is she dying?

71. doctor: Yes. Perhaps we could save her, but we'll need blood . . . human blood . . .

72. doctor: Will you give your blood?

73. doctor: Then come, young man, I'm going to do a blood-letting on you.

(in the drawing room)

74. Gisele: Why does the doctor always come at night?

(the book)

75. With the victim in his power, the vampire tries to push him to suicide, thus to deliver his soul to the devil. For a suicide is damned forever, the Kingdom of Heaven is forever barred to him, and all hope is lost . . .

(in the bedroom)

76. doctor: Sister, come here.

77. doctor: Go and get some sleep. I'll watch her.

78. doctor: Well, didn't you hear me?

(the book)

79. As strange as the existence of the vampire is, equally strange is the means of his destruction, for destroyed he must be, so that a tormented mankind may find salvation from him.

Many cloisters and librairies preserve in their secret archives precise diagrams . . .

(in the bedroom)

80. Allan: Doctor, doctor . . . I'm losing my blood.

81. doctor: Your blood is here . . . your blood!

(the book)

82. and reports of how vampires are destroyed.

In the village of Kisilova, in Transylvania, where a vampire existed in the form of an old woman, whose nocturnal excursions had seeped a whole village in desolation, but who had been 'dead' for two centuries, the procedure was to open her grave at dawn, where she appeared to be asleep. An iron stake was then plunged through her heart, thus nailing the repulsive soul of the woman to the earth. Now she died a real death and the curse that was upon her and her victims was lifted . . .

(the book)

83. Then was the village delivered, by the grace of the good Lord.

Tradition has it that even around here did vampires prey. A quarter of a century ago, a murderous epidemic ravaged the village of Courtempierre, claiming eleven lives. Doctors gave the contagion a medical name but the people insisted that a vampire caused the plague-like deaths. Many still believe that only Marguerite Chopin, who is buried in the graveyard of Courtempierre, could be the vampire. She died in mortal sin, unrepentant, and the Church refused her its last sacrament . . .

(in the bedroom)

84. servant: Sister . . . she must not die . . . she must survive the night, do you hear?

(in the cottage - sign on the coffin lid)
85. DUST THOU ART AND TO DUST THOU SHALT RETURN.
(doctor speaks to the coffin-bearers)
86. doctor: One, two, three . . . Go!
(in the bedroom)
87. Leone: She's dead! I'm free!
(inscription on the tombstone)
88. MARGUERITE CHOPIN . . . LORD OF MERCY, GRANT HER ETERNAL REST.
(in the mill)
89. doctor: Ah, it's you, my friend.
80. doctor: Please let me out.
81. doctor: Didn't you hear?
82. doctor: You, there!
83. doctor: Let me out of here, let me out!
84. doctor: Accursed!
85. doctor: Let - me - out - of - here!
86. doctor: Open - up!
87. doctor: Open . . . open . . .
88. doctor: I don't want to die!
(on the river)
89. Allan: Hullo! Hullo!
90. Allan: We're completely lost, where are we?

ORDET 1955
The Word

Scenario: Carl Theodor Dreyer, after the play Ordet by Kaj Munk
Direction: Carl Theodor Dreyer
Photography: Henning Bendtsen
Sets: Erik Aaes
Music: Poul Schierbeck
Cast: Henrik Malberg (Morten Borgen), Emil Hass Christensen (Mikkel), Preben Lerdorff Rye (Johannes), Cay Kristiansen (Anders), Birgitte Federspiel (Inger), Ann Elisabeth (Maren), Ejner Federspiel (Peter), Henry Skjaer (Doctor), Ove Rud (Pastor)
Production: Palladium Film
American distribution: Contemporary Films, Inc.

Synopsis:

On his farm "Borgensgaard," Morten Borgen and his sons Anders, the youngest, and Mikkel, the eldest, are searching for the third son Johannes. They find him atop a hill where he laments that the world cannot recognize him as Christ come again. They return to the house. Inger, Mikkel's wife, who is pregnant with her third child, tries to comfort them. In the past, Morten Borgen urged Johannes to use his gifts and study hard. He wanted his son to be more than a simple pastor, a hero of evangelism, an innovator; but Johannes has a mental breakdown. Inger encourages Morten not to lose faith, to keep praying; but he is dispirited and no longer believes in miracles. Mikkel does not have religion at all, having rejected his father's beliefs; and Inger, though regretting this, sees in him the essential thing--a good heart.

Anders loves Anne, the daughter of Peter the tailor, leader of a religious sect whose beliefs oppose those of Morten. Mikkel advises Anders to ask Peter for his daughter's hand, and Inger tries to get Morten to approve the marriage. She plies him with coffee and pastry, and promises to give him a son, but even then Morten resists the idea of his son marrying the daughter of his enemy. All his children have failed him, Morten is crushed. He cannot pray with faith, but needs a miracle. Inger says that miracles are being created everywhere, all the time, but secretly, without show. God answers prayers in hidden ways.

Anne goes home and tells her father of meeting Anders. Peter notices her tears, and thinks that this may be an opportunity to convert the Borgens to his faith. Then, when Anders arrives, he refuses him his daughter's hand.

The new pastor of the village, paying a call to Borgensgaard, discovers the madness of Johannes, and Mikkel tells him it was the study of Kierkegaard that so troubled Johannes' spirit.

Before Mikkel and Inger, Morten again states his determination to oppose Anders' marriage to Anne. Having fought to revive Christianity in his parish, he will not ally himself with what he now fights. But when Anders returns and tells of Peter's refusal, Morten is so insulted that he decides to go himself to demand the hand of Anne for Anders.

Morten and Anders arrive at Peter's house during a religious meeting, in which various testimonials to the power of faith are made. When the congregation has left, Anne and Anders go to the kitchen where they are not left alone, but given an edifying lecture by Kirstine, Peter's sister, while Peter tries to convert Morten to his belief. The two men argue violently. Then as Peter threatens Morten with the judgement of God, the telephone rings. Peter passes on the news that Inger is dangerously ill in childbirth, and declares this is the crisis intended to make Morten see the error of his ways. Morten strikes him and hurries off with Anders.

Inger's child is in a bad position for birth and the Doctor is summoned to take over for the midwife. Morten prepares to pray, then Johannes prophesies the death of the infant. And the child in fact cannot be saved. Little Maren, Inger's older daughter, tells Morten that Uncle Johannes said that her mother must die but would be brought back to life.

Meanwhile Inger is sleeping. The Doctor believes that she is safe now and banters with Morten and the Pastor who has just arrived about the efficacy of prayer compared to that of science. After they depart, Johannes appears again and prophesies Inger's death. Morten wants to silence him but Mikkel enters and announces that Inger has died. Johannes goes before the body and tries to rouse her from her sleep, but fails and collapses in a faint.

He is carried to his room, and leaves the house in the night. This time no one can find him.

Peter, reading the Bible, realizes that he has not acted as a Christian towards Morten. He decides to go with Kristine and Anne to Borgensgaard.

There Inger's funeral is being prepared. In the room with the coffin, Mikkel gives vent to his despair. The Pastor delivers his funeral oration, and Peter arrives, bringing Anne to fill the place left empty by Inger as the woman of the Borgen household. They are about to put the lid on the coffin when Johannes enters. He reproaches those present for their lack of faith; no one there has thought of asking God to restore Inger's life; since the times are corrupt, Inger has fallen prey to corruption. But little Maren comes to him and reminds him of his promise. Through her faith Johannes resurrects Inger. Inger asks if her baby is alive. Mikkel, embracing her, replies that the infant is with God--he has recovered his faith. Inger rejoices, "To live."

the eternal France.

MICHAEL 1924

Scenario: Thea V. Harbou and Carl Th. Dreyer, based on a novel by Hermann Bong
Direction: Carl Th. Dreyer
Photography: Karl Freund. Exteriors shot by Rudolph Mate.
Editing: Hugo Harring.
Cast: Benjamin Cristensen (Claude Zoret, the painter), Walter Slezak (Michael), Nora Gregor (Princess L. Zamikow), Robert Garrison (Switt, the journalist), Grete Mosheim (Mrs. Adelsskjold), Alexander Murski (Mr. Adelsskjold), Max Auzinger (master servant), Didier Aslan (Herzog de Montheiu), Karl Freund (LeBlanc, the art dealer), Wilhelmine Sandrock (the Countess, widow of Monthieu).
Production: Erich Pommer, Decla Bioscope for UFA, Berlin.

Synopsis:

In the large home of Claude Zoret, the famous painter, Michael, his favorite model for whom he has an unmutable love and who became his adopted son, shows guests the "Algerian Sketches." The Princess Zamikow comes to ask the master to paint her portrait. This ruined princess quickly seduces Michael. The journalist Switt attempts to open Claude Zoret's eyes to the behavior of his favorite. Michael returns only to flatter his protector; he borrows large sums of money; he wants to sell "The Bard," the picture which Zoret considers to be his best work and which he has given to Michael; he steals the "Algerian Sketches;" Zoret declares to Switt that he has not been abandoned by him, that he has given the sketches to Michael. Before his death, the old man makes Michael his heir. His last words are "Now I can die in peace for I have known a great love." The death of the master is announced to the young man whom the princess consoles by rocking him like a child in her arms.

The following is a translation of the titles as they appear in the film.

1. Motto: Now I can die in peace for I have known a great love.
2. In the master's house . . .
3. Zoret: Tell Michael to bring me my Algerian sketches.
4. Michael - Walter Slezak
5. Princess: I would like to talk to Mr. Zoret.
6. Master servant - Max Auzinger
7. The Princess - Nora Gregor
8. Switt, the journalist - Robert Garrison
9. Claude Zoret, master - Benjamin Cristensen

10. Zoret: I have already been offered $30,000. for these sketches, but I have not been able to part with them.
11. Michael: Why not?
12. Zoret: We cannot sell our most beautiful memories.
13. Princess: Inform Mr. Zoret that I will talk to him once more before the opera.
14. Michael: Oh, a Russian Princess will be painted by the master!
15. Switt: Do you have a monopoly on being painted by the master?
16. Herzog de Monthieu - Didier Aslan
17. Monthieu: How did it happen that you became the master's model . . . and almost his son?
18. Michael: Four years ago . . .
19. (flashback) Zoret: Your sketches are worthless! Come again when you have learned to really see.
20. (flashback) Zoret: I would like to paint you! Would you like to pose as a model?
21. Monthieu: You owe him much, Michael, but the master owes you also!
22. Mr. and Mrs. Adelsskjold - Alexander Murski and Grete Mosheim
23. At the table they are talking about death.
24. Mrs. Adel.: It is strange; sometimes I'm so afraid of dying that I don't know where I should run from fear.
25. Monthieu: I am not afraid of death because it will fulfill an old prediction . . .
26. Mr. Adel.: I cannot think of a more beautiful end than dying for the man that you love most.
27. Switt: For me death is simply the last bit of life.
28. Zoret: Do you know that your conversation has given me inspiration for a new painting!
29. Zoret: I will paint Caesar as he was murdered by his adopted son Brutus.
30. Michael: And how should Brutus look?
31. Michael: Switt is writing down the inspiring table conversation for his great work on the master.
32. Mr. Adel.: What was that prediction that you mentioned at the table?
33. Monthieu: That the last of the Monthieux will experience a great happiness . . .
34. Monthieu: . . . and will pay for it with his life!
35. Michael: The servant is announcing that your carriage has come for you.
36. servant: The Princess Zamikow!
37. Zoret: I am sorry, but I never paint portraits on request!
38. Zoret: But since you are already here, I may as well paint you.
39. Zoret: Michael, the spotlights!
40. servant: The finances of the Princess are supposed to be in very bad shape. Perhaps she hopes to strengthen her credit by having the master paint her.

41.	Princess:	That's you!
42.	Princess:	Should I come tomorrow for my first sitting?
43.	Zoret:	"The Bard" is my best painting. I am giving it to you as a gift.
44.	Zoret:	After all, someday everything will belong to you.
45.		No portrait ever gave the master so many headaches as the portrait of the Princess Zamikow.
46.	Switt:	You haven't slept in three nights! Is that rational?
47.	Zoret:	When I am alone, I see her just as she is in life, but when she sits here - everything evaporates!
48.	Switt:	Where is Michael?
49.	Switt:	Every evening he goes to the opera and winks at every little dancer.
50.	Zoret:	Now you must go. I must work.
51.	Switt:	After dinner I'll come back again!
52.	Zoret:	You are giving me sleepless nights, Princess!
53.	Zoret:	Get ready. We are going to eat now.
54.	servant:	Won't we wait for Michael?
55.	Zoret:	Today we'll drink from the English glasses.
56.	servant:	The master is already at the table!
57.	Michael:	Why didn't you wait dinner for me?
58.	Michael:	He has never treated me like this before . . . never!
59.	Zoret:	It's your eyes that I can't get!
60.	Zoret:	Is it a likeness?
61.	Zoret:	You try it!
62.	Zoret:	Yes! Now, these are her eyes!
63.	Zoret:	Only the youth can catch it!
64.	Switt:	Good eyes!
65.	Zoret:	Michael painted them!
66.	Princess:	How did you know my eyes so well?
67.	Zoret:	Where have you been hiding all this time?
68.	Michael:	I was in the country.
69.	Michael:	Sorry, but now I have to go. This evening I am going to the theatre.
70.	Switt:	You are the only one who doesn't know anything yet!
71.	Switt:	About Michael and the Princess Zamikow.
72.	Zoret:	So . . . her . . . ?
73.	Michael:	Tell the servant to bring the English glasses to my apartment. The master has given permission.
74.	Zoret:	Close the window!
75.		That evening the Opera Ballet danced Tchaikovsky's "Swan Lake."
76.	Monthieu:	Don't you see how much I am suffering?
77.	Mrs. Adel.:	Don't you have any compassion for me, my friend . . . ?
78.	Mr. Adel.:	Would you like to eat with us after the performance, Mr. Switt?
79.	Mrs. Adel.:	Go now. I will come back immediately.

80. Mrs. Adel.: I don't feel well . . . I would like to go home. Please apologize to Mr. Switt.

81. Monthieu: I would like to believe in eternity . . .

82. Michael came to see the master less and less, and only from a sense of duty.

83. Banker: The issue is only a very small matter . . .

84. Banker: . . . Mr. Michael . . .

85. Banker: . . . has lately on several occasions borrowed large sums of money from me.

86. Zoret: Youth has to be spent and youth costs money!

87. Zoret: Please put the loans on my account.

88. Zoret: (to Michael) In the future you should have your own account in my bank. . .

89. Zoret: . . . where you could begin with an empty page!

90. Zoret: Now, Michael, I would like to be alone.

91. (text of a review stating that Michael painted the eyes in the portrait of Princess Zamikow)

92. Switt: Who knows the story of the eyes of the Princess Zamikow?

93. Zoret: You . . .

94. Switt: Yes, - and him . . .

95. Zoret: Somebody should tell you the truth and the truth is . . .

96. Zoret: . . . you hated him from the first day!

97. Zoret: He came into my life where nobody had a right to play any part but you.

98. Zoret: No man knows how lonely I am! And no man has a right to make me still more lonely!

99. Switt: Claude Zoret, I beg you, spare yourself still greater disappointments . . .

100. Switt: Let the boy go!

101. Zoret: No, Charles, I won't die childless!

102. Michael: (to Princess) Why haven't you ever said a word about it to me?

103. Michael: Please call the art dealer, Mercier. Could he come to me immediately?

104. Michael: Be quiet, my love. Everything will be fine - I have found a way out.

105. Zoret: Michael's table setting should be left alone.

106. Mr. Adel.: Where is Michael?

107. Zoret: He is painting in the country.

108. Zoret: And Alice, how is she?

109. Mr. Adel.: Thank you, she is fine.

110. The art dealer, LeBlanc - Karl Freund

111. Zoret: I have called you, Mr. LeBlanc, because I would like you to help me to sell my "Caesar and Brutus."

112. LeBlanc: That is wonderful, but . . .

113. LeBlanc: How should I say it . . . I mean . . .

114. LeBlanc: . . . The air could be mild, couldn't it?

115. LeBlanc: . . . and the air could also be warm!

116. LeBlanc: At this very moment, in fact, another of your paintings, "The Bard," has also appeared on the market . . .

117. Zoret: I am asking you to buy "The Bard" back under an assumed name.
118. Zoret: The price makes no difference.
119. Zoret: Take the painting back to Michael's apartment where it belongs.
120. From that day on, Claude Zoret closed his door to everybody in order to create his masterpiece in loneliness . . .
121. . . . and when it was finished he - Michael - returned.
122. Zoret: Bring wine!
123. Zoret: For the atmosphere I have relied upon the Algerian Sketches.
124. Zoret: Today, to honor Michael's homecoming, we will drink from the English glasses.
125. Michael: I have borrowed them.
126. Zoret: I have had enough of your little flatteries.
127. Michael: I have had enough of being your model - the tool for your fame.
128. Michael: Finally I will be a free man - independent of your favors.
129. servant: The Princess Zamikow is calling Mr. Michael on the telephone.
130. Zoret: I will never, Michael, give you an answer.
131. The Homecoming . . .
132. Mr. Adel.: Why are you saying nothing? Say something!
133. Mrs. Adel.: What could I say to you without making you suffer?
134. Finally came the day on which the master unveiled his latest work.
135. The Countess, Widow of Monthieu - Wilhelmine Sandrock
136. Widow: Forgive me for worrying, Mr. Zoret. Have you seen my son?
137. Widow: That is a man who has lost everything.
138. Widow: My child, forgive a worried mother this question - do you know where my son is?
139. Monthieu: Tell Alice that the last of the Monthieux has paid for his happiness.
140. (toast) . . . To the painter of suffering . . .
141. (toast) The honor of the country . . .
142. (toast) Cladue Zoret! Viva!
143. (toast) Viva!
144. Zoret: Where is Michael?
145. Again there was quiet in the Master's house.
146. Michael: Sorry, but I couldn't come . . .
147. Michael: I have brought the reviews. Should I read them for you?
148. Zoret: No!
149. Switt: I have brought the reviews. Should I read them to you?
150. Switt: They say that you have never done anything more beautiful than the atmosphere in your "Job" painting.
151. Switt: Today they would give you $60,000 for the sketches.

152. Switt: Where are your Algerian Sketches? I'd like to see them again!

153. servant: . . . Just a while ago Michael went out with a large portfolio. Maybe he has . . . ?

154. Zoret: Yes, of course, I forgot about it . . .

155. Zoret: I gave him the sketches as a gift!

156. Zoret: Yes, Charles, I'm tired now. Now I'd like to sleep, to sleep . . .

157. Zoret: But during the night I should fullfill the fate of the master.

158. (note) The master is dying. Switt.

159. Switt: As fast as you can, to Mr. Michael!

160. (reads) I, Claude Zoret, who is alone and by himself in this world, I am stating here in my last will . . .

161. (reads) . . . that I leave all that I have to my adopted son, Michael.

162. Switt: Have you sent for Michael, is he coming soon?

163. servant: Mr. Michael did not wish to be disturbed.

164. Zoret: I will sleep in the middle of a field where the seeds sprout and the grasses grow and noone will know where I am buried. Will you see to that?

165. Zoret: Jules, my friend, you don't have to cry for me. I am going where the heart can rest.

166. Switt: Why are you smiling, Claude?

167. Zoret: Now I can die in peace, Charles, for I have know a perfect love!

168. servant: Mr. Michael, the master is dead.

169. Princess: Be quiet. . . be still . . . I am with you!

PRASTANKAN 1920
The Parson's Widow

Scenario: Carl Theodor Dreyer, from a story by Kristofer Janson
Direction: Carl Theodor Dreyer
Photography: George Schneevoigt
Sets: natural, filmed in Sweden
Cast: Hildur Carlberg (Margaret Pedersdotter, the parson's widow), Einar Rod (Sofren), Greta Almroth (Kari, his girl friend), Olav Aukrust and Kurt Welin (the two other candidates for the vacant ministry), Mathilde Nielsen and Emil Helsengreen (the servants), Lorentz Thyholt (the sacristan)
Production: Svensk Filmindustri, Stockholm

Synopsis:

Making their way through forests and waterfalls, Sofren and his girl friend, Kari, arrive in a village. Sofren is candidate to become parson. Two rivals take the test before him: one of them puts the congregation to sleep; the other one makes everybody burst into laughter. Sofren has no trouble surpassing them, but they are far from envying him when they find out that the new parson must marry Dame Margaret, wife of the three late parsons.

When the old crone catches Sofren with Kari, he tells her she is his sister and has her hired as a servant. Then he has to marry Margaret. Everytime he tries to see his beloved, his old wife or her old servant gets in his way. Our hero immediately begins planning to get rid of the old lady so that he can replace her with Kari. He disguises himself as the Devil in order to kill his wife with fright, but he is found out. He takes the ladder away from the attic in the hope that she will break her neck, but it is Kari who falls and gets hurt.

Margaret takes care of her lovingly, then says goodbye and lets herself die, leaving the young couple her blessing. Kari and Sofren are now able to get married, but they are deeply upset by the death of Dame Margaret.

The following is a translation of the titles as they would appear in the film:

1. As far back as man can remember, the torrent had always sped along and poured its waters over the region.
2. Years passed, generations succeeded eachother, but only the torrent, the son of the mountain, remained, still remains, will always remain...
3. Today, just as a thousand years ago, the torrent's deep and solemn voice sings for the old country. And if we are attentive we hear it tell us of the past.
4. I sing, as bells ring,
   To praise the Lord of Lords,
   Hear, hear the sound of my voice,
   Come forward all of you, you who come from nearby, you who come from afar.
   I announce the election of a parson.
   We need a good parson here.

5. The parish was electing a new parson and people were arriving from everywhere.
6. They had both crossed the mountain on foot and come from the neighboring village . . .
7. . . . he with the intention of applying for the vacant post.
8. His name was Sofren, and he was the son of a poor farmer.
9. Charitable people had helped him so he could go to the university, and there, by depriving himself of everything, he had finally been ordained a priest.
Sofren . . . / . . . Einar Rod
10. She was named Kari and she loved Sofren with all her heart . . . otherwise, she would not have had the strength to wait so many years for him.
Kari . . . / . . . Greta Almroth
11. "Sofren, my dear, I am tormented and frightened, for I remember that father said I could only marry you when you had become a parson."
12. Sofren scrutinized his rivals, who were totally confident in their new clothes and with all the knowledge that had been inculcated in them in Copenhagen.
/ . . . Olav Aukrust
/ . . . Kurt Welin
13. The sacristan . . . / . . . Lorentz Thyholt
14. In front of the sacristy's entrance the three priests were seated as if in a park . . .
15. All three were in a cold sweat and each hoped that the Devil himself would sweep away the other contestants.
16. The parish had elected five trustworthy men to judge the postulants.
17. "Man was created different from all other animals, for he was created in God's image. But we must ask ourselves why God made man so beautiful and so perfect."
18. "To tell the truth, God created man in His honor, so that He might have a flock that would know and recognize Him, would love Him, praise Him and honor Him to the end of time."
19. "I want to speak to you about the ass of Balaam, about God's miraculous power, His extraordinary deeds, when He opened the mouth of a soulless animal to make him speak like a man."
20. All the listeners smiled, except one.
21. "You have listened to the wise words of two other candidates before me."
22. "One has taken us all the way to Paradise, and it would be quite difficult to go futher back . . . "
23. ". . . but it seems to me that we should leave him there, and then he will not need a place here . . . "
24. "The other chose the text which suited him best: 'Am I not an ass?' He is completely right there, but what is an ass doing in the pulpit?"
25. "My friends, I do not wish to lead you to Paradise, nor to compare you to asses; you are too intelligent for that. But I do wish to carry you far away, into the entrails of the earth, the depths of hell."
26. "That is why, my friends, we must be extremely careful so we are not swallowed up by the depths of hell, for it is not a pleasant place . . . "
27. When the two theologians from Copenhagen realized that they could not achieve their purpose through words, they pooled their money and organized a party at Mrs. Dyrhus' house that night.

28. So the party would not seem to be bribery, the gentlemen from Copenhagen had also to invite Sofren, though it annoyed them greatly.
29. In the attic, Kari had found a place from which she could follow the events.
30. At last the time came when the electors had to decide.
31. "According to the law, the parson's widow has the right to demand of the successor that he be united with her in the bonds of matrimony . . "
32. ". . . and since the widow in this case claims her right, we have asked her to come here tonight to give the candidates the opportunity to look at her and think it over."
33. Margaret Pedersdotter . . . / . . . Hildur Carlberg
34. "Night has already fallen. Would you do me the honor of taking me back to the parsonage?"
35. "Here is the parson's house."
36. Even though Sofren had heard that Dame Margaret was versed in the art of sorcery, he did not think he would necessarily be bewitched if he crossed the threshold of her house.
37. "Believe me, my fate is not a pleasant one. This is the fourth time that I have had to resign myself to being handed down like some household utensil to whoever takes over the post . . . "
38. ". . . but when one grows old, as I have, together with a house, as each day passes God gives us another piece of His soul with each table, each chair and each candle holder in it . . . "
39. ". . . and if one leaves all these things, the roots of the heart are torn and one dies."
40. "You are not bound to any young girl?"
41. Sofren reflects that if he admitted what was true, he would run the risk of Dame Margaret taking all the good food away again.
42. "I hope you will stay here tonight? It is very dark outside and it is a long way to Mrs. Dryhus' house."
43. The next morning Sofren woke up as the bells of Stabbur were ringing matins.
44. . . . and a little later Sofren presented himself to Dame Margaret. Never in all his life had he been as well dressed as now, for he was clothed in a black suit which had been put on the chair by the side of his bed.
45. "I slept so well last night. It was as if I had been sleeping in Abraham's bosom."
46. "Well . . . I have never slept there."
47. In front of him Sofren saw a white herring, shiny and fat. It had been carefully cleaned, and Sofren felt attracted to it as if by some strange magical power.
48. In her house Dame Margaret had two old servants who had helped her keep house as long as one could remember. But they also resembled old stumps covered with moss.
Gunvor . . . / . . . Mathilde Nielsen
Steinar . . . / . . . Emil Helsengreen
49. When Sofren had eaten the herring and drunk the aquavit, he was overcome by a strange sensation. It seemed to him that the whole room was disappearing as if in a fog.
50. . . . and in the middle of the fog he saw the widow, but now she was no longer old and ugly. In her place he saw a beautiful young girl who was smiling at him, showing her beautiful white teeth.
51. "Dame Margaret, I love you. Let me stay here with you."
52. "Mr. Sofren, did you not offer me your love and your hand, and didn't you ask me to become your wife?"
53. "What I said I hold to. A man's word is his word."

54. "It goes without saying that you will have complete freedom. You will have your room and I shall have mine. All I want is to stay at the farm and run it as I always have."
55. When Sofren went out into the fresh air, the fog vanished and in the light of raw reality he realized what had happened.
56. "You stink of aquavit!"
57. "You say the parson's widow bewitched you? How could she have done that?"
58. "With a herring."
59. "It made my head spin, and I do not know how I asked for Dame Margaret's hand."
60. "I cannot have you if I do not get the parsonage . . . and I shall only get the parsonage if I marry the old lady."
61. "But remember that when she dies I will inherit everything, and then we can get married."
62. "Really, Dame Margaret, do you not see who she is?"
63. "But it is my sister Kari."
64. "She is sad at having to leave me now and that is why I would like to ask you, Dame Margaret, to let her live in the parsonage, and in exchange she can contribute to the chores."
65. "Do you think the old lady will die soon?"
66. A few weeks later, a parson from a neighboring parish marries "the honorable parson Sofren Ivarson and the virtuous widow Dame Margaret Pedersdotter."
67. While waiting for the bride and bridegroom, the young men and women danced an ancient dance from the time of the knights.
68. "We have come here to ask if it would please the parson to marry, according to the law of the kingdom, our honored and beloved parson Mr. Sofren Ivarson to the virtuous and pious Margaret Pedersdotter, widow of the late Niels Hansson."
69. "I ask you now, Sofren Ivarson, if you are free, if you have not promised to marry some other woman, for this would be an obstacle to the present marriage."
70. Although the couple would have preferred to celebrate the ceremony quietly, it was the custom of the country to have a big celebration - a celebration where a great many people ate too much.
71. "Why is the ring round and without end? Because it must symbolize the love upon which marriage is founded and which should also be eternal and endless."
72. "That is why we now drink to the health of the married couple and wish them a long and happy life at each other's side."
73. But the day after the wedding, Sofren made up for lost time.
74. "In the future I would advise you and your companions not to turn up your noses, for now I am master of the house."
75. "Mr. Sofren is preening himself, Steinar. Help him smooth his feathers, Steinar."
76. "In the future I would advise you to pay greater attention to your peasants and your sermons. Do not try to play master around here, for it is I who an the master in this house."
77. "Forgive me, Dame Margaret."
78. Time went by. As for Dame Margaret, she put the young people's patience to a hard test, on the one hand because she refused to die, on the other because she was omniscient and omnipresent. Sofren bitterly realized that he would never get a chance to be alone with Kari.

79. This wasn't the only time Sofren was unlucky.
80. "Dame Margaret, Dame Margaret!"
81. "Look, Dame Margaret! The parson has deigned to cast tender looks at me."
82. "Let the young man have fun."
83. "The parson must realize that I am an honorable young lady."
84. In the end Sofren found no other solution than to stoop to a nocturnal meeting, as young peasants were in the habit of doing.
85. "I suddenly had stomach cramps and wanted to ask my sister for drops."
86. "If he needs drops, he should ask me for them."
87. Sofren had to admit that once again she had gotten the better of him, but he did not give up. A few nights later he renewed his attempt.
88. "My little darling."
89. "This is going too far, he just cannot leave the young girls alone."
90. ". . . and on top of everything else he calls me 'his little darling!' What insolence!"
91. It happened that one night the three of them were gathered in a friendly manner.
92. "Do you know, Dame Margaret, what the peasants say about you? That you got your first husband by witchcraft."
93. "I have been asking myself for a long time if the herring you gave me was a real . . . "
94. "No, you can bet your salvation on that, I blessed it."
95. "The peasants also say that you have drops that prolong people's lives."
96. "Look at me and you will understand that it is the truth. I could live at least another hundred years."
97. One of the following nights, when the full moon lit up Dame Margaret's room . . .
98. "I say, did one ever see such a thing - the Devil himself in the parson's slippers!"
99. An hour or two passed, but Dame Margaret held out courageously.
100. "Aha . . . so this is what the Devil looks like in private!"
101. Poor Sofren - he committed one stupidity after another, and it irritated him that Dame Margaret should treat him like a school boy who had to be punished.
102. But then something happened which was to have the greatest importance for the three of them.
103. "He would be better off studying Sunday's sermon instead of staying here doing nothing."
104. Sofren told himself that Dame Margaret could very well stay in the attic a little while. Perhaps in the meantime he could meet Kari alone.
105. But it happened that Kari was where Sofren least expected her to be.
106. "Be careful, Dame Margaret! The ladder is no longer there."
107. "The femur is broken and the fall and shock might have provoked a cerebral concussion - but she will certainly get over it."
108. Several weeks passed before Sofren was allowed to enter the sick woman's room.
109. In the meantime Sofren learned to love Lady Margaret, who took care of Kari day and night, more tenderly than a mother would have with her own child.
110. "You remind me of my own youth . . . "
111. "My first husband and I had been engaged for many years when he presented his candidature for the vacant parsonage and he learned

that he could only obtain it if he married the widow . . . "
112. "We discussed the situation and went over it. We knew that the widow was weak and that she would not be able to live much longer and it was a great temptation . . . "
113. "Yes, God forgive us . . . we built the future of our love on someone's death."
114. "We had to wait five years but afterwards we were as happy as happy can be. Thirty years of happy memories are associated with these rooms, these walls and in the cemetery there is a tomb that always dwells in my thoughts."
115. "Forgive us, Dame Margaret."
116. "Kari is not my sister . . . she is my beloved. We too wanted to wait until you died, Dame Margaret."
117. "Poor little dears! Poor little dears!"
118. Soon Mari was completely well again thanks to Dame Margaret's tender care.
119. But Dame Margaret herself seemed transformed. She spent half of her days at her first husband's tomb.
120. One morning Dame Margaret did not come to breakfast.
121. (Letter in a woman's shaking handwriting)
Do not forget, when my mortal remains are carried away, to put a horseshoe over the door and to scatter linseed along my path, so I do not come to disturb your peace.
122. Eight days later the funeral took place.
123. "I thank you for all the happy days I was permitted to spend here."
124. "I raise my voice as the bells do to invite God's people to the church in the honor of the God of Gods and finally to resound in in a funeral chant."
125. According to her own desires, Dame Margaret was buried in the tomb of her first husband. Mr. Sofren and his wife often went there to meditate on the memory of their benefactor.
126. "We should be deeply thankful to her, Kari. She taught you to become a quick, skillful housewife, and she taught me to become an honest man."
127. THE END.

VREDENS DAG 1943
Day of Wrath

Scenario: Carl Theodor Dreyer, Mogens Skot-Hansen and Poul Knudsen, based on Johanssen Wiers-Jensen's play Anne Pedersdotter
Direction: Carl Theodor Dreyer
Photography: Carl Andersson
Sets: Erik Aaes, Lis Fribert
Music: Poul Schierbeck
Cast: Thorkild Roose (Absalon Pederson), Lisbeth Movin (Anne Pedersdotter), Sigrid Neciendam (Merete), Preben Lerdorff-Rye (Martin), Olaf Ussing (Laurentius), Anna Svierkier (Herlofs Marte)
Production: Palladium Films
American distribution: Contemporary Films, Inc.

Synopsis:

1. We see a document being signed which accuses old Herlofs Marte of being a witch.
2. Marte, in her house, is preparing a magical potion containing herbs from under the gallows for Sidre Skraedder, when they hear the crowd searching for Marte, who leaves by the back way as they enter the front.
3. In the home of the parson Absalon Pederson, he and his mother,
3. Merete, and wife, Anne, are awaiting the arrival of his son Martin, who has been away and has never seen Anne, his stepmother. Merete insists on running things, being in charge of the house keys, is generally hostile to Anne, and complains to Absalon of how it looks for him to have a wife so beautiful and young.
4. Marte flees through the countryside.
5. Martin appears at the pastor's house asking for Absalon. Anne says he has gone out to look for his son, and is surprised when Martin identifies himself. She makes him promise to be a good son to her, even if she is his own age.
6. Marte now lurks through the village.
7. Absalom returns, and Martin hides from him. He recognizes Martin's look, and then Martin reveals himself. Father and son go off together and Marte appears to ask Anne's help. She reveals to Anne that she helped her mother, who herself had been denounced for witchcraft, and was only saved because Anne, the parson's wife, was her daughter. They are interrupted by Merete, and Anne hides Marte. The Mayor appears, saying that Marte was seen entering this house. Absalon cannot believe this, and asks Anne if it could be true. She does not reply, and he tells the Mayor he may search the house.
8. The Mayor's men go down into the granary after Marte.
9. As Marte's cries are heard, Anne weeps and Absalon prays. A document is shown stating that Absalon is to exhort Marte to repent.
10-11. Marte begs Absalon to save her as he saved Anne's mother, but he maintains an official attitude.
12. Martin tells Anne the choir will sing the Dies Irae, as Marte is burned at the stake. Anne says she always hears the old woman's cries.

13. Under torture, Marte admits one sacrilege after another to the Tribunal. Absalon appears. She says he cannot save her now, but Laurentius can, and she threatens that if he condemns her he too will die. They start to torture names out of her but Absalon says enough, he will talk to her alone. She begs him to save her, and he prays for her soul. Then he tells Laurentius she named no names, and when more torture is suggested, he says that God will reveal all when the time has come. We see a document on her confession.
14. In the countryside Anne asks Martin why they gather wood, and he replies that it is for the stake.
15. Absalon speaks to Marte of her soul, but she is just afraid of dying. She threatens that if she is burnt, Anne will share her fate.
16-21. As Marte is led to the stake Martin says he cannot stand it any longer. He goes and comforts Anne. Marte at the stake demands to speak with Abaslon, begs him again to save her, then threatens to denounce Anne. As she is raised to be carted to the flames, she cries to Absalon that he himself is with the Devil, a hypocrite and liar.
22. A page of Absalon's journal says that on this beautiful day Marte expiated her sins. Absalon tells Merete he has sinned, lied. Merete suspects he is hiding the name of someone Marte denounced. He says she named no one living. Merete remarks how Anne's eyes burn, like her mother's. Someday, she says, he will have to choose between Anne and God.
23-31. After Merete and Martin have retired, Absalon tells Anne that her mother had the power to invoke spirits, and to cause death. Anne asks if he saved her mother for her sake. This develops into a discussion of whether she loves him. She says it is like there is a fire in her, and asks him to make her happy. He says he must speak with God, and marvels at the purity and serenity of her eyes. She implores him to tell more of her mother's strange power. When he has gone, and Martin appears, she exclaims, "I called him." He speaks of the flame in her eyes. In the woods with Martin she says how happy she is. They hear the grass murmur a love song.
32. After prayers, Anne asks Absalon if she may read from the Song of Songs. She begins, and Merete says that is enough for today. When Absalon is gone she orders Anne to stop singing. When Martin appears, Merete says he has become remote, and asks that he not cause his father pain. She leaves, and Anne tells Martin to embrace her.
33. Absalon remarks to Merete how this is the first time Anne has laughed like this; that she has changed; that he did not realize before how old he is, how young she is. He says it is good Martin has returned, now he will be young with the young.
34-35. Anne and Martin are going to the river, Absalon asks Martin if he will read over his sermon, but Anne is disappointed and Absalon lets them go, telling them to let nothing interfere with their joy.
36-38. The Sacristan tells Absalon Laurentius is dying, and asks him to attend.
39. On the river, Martin thinks of his father, but Anne says "there is no one but you."
40. Laurentius tells Absalon that Marte promised him death. Absalon says she got what she deserved.
41. Martin asks Anne to let him go, he feels guilty, but Anne will not let him.
42. Merete asks Anne if she has been thinking of Absalon at his sad task; Anne replies she forgot.
43. Absalon says rites over Laurentius.
44. Martin calls Anne's embroidery a pear-tree, but she says it is an

apple tree, with only one flower. Merete asks Martin to see that Absalon avoids the swamp. Anne says what if he misses it altogether? Merete says, so she wants you to stay here. Martin agrees with Anne. Merete says in that case she will not leave them alone but will stay herself.

45. Over Laurentius' body, Absalon says: Nothing is more silent than the heart that has stopped beating.
46. Merete suggests that Martin find himself a girl, and says she will protect her son until she dies. Martin asks why she is against Anne. She declares she detests her, her son's only pain. Martin defends Anne.
47. Absalon in the storm.
48. Anne and Martin
49. Absalon in the storm.
50. Anne and Martin
51. Absalon in the storm.
52. Martin again feels guilty, asks Anne if she thinks of Absalon. She replies that she thinks: if only he were dead. Martin asks if she really wants that, and she says, no, I only thought.
53. The Sacristan asks Absalon if he hurts. Absalon says it is as if death touched him on the arm.
54. Anne speaks of the future with Martin; he calls it a dream. Absalon enters, very tired, but doubting he can rest. He speaks of the pious death of Laurentius, all the deaths he has attended, sin, hidden pleasure, his feeling of death upon him. Martin leaves and Anne asks, "who would desire your death?" Absalon asks if she does. She asks why she should, and he speaks of her youth wasted on him. She agrees, and tells of her dreams of love, of having a baby; that she has wished his death a hundred times, but most of all when Martin and she.... Then she goes on to wish him dead to his face. And Absalon falls.
55. Anne calls for Martin in the woods.
56-58. Merete says that Martin is keeping watch over the corpse this night.
59. In misty woods, Martin tells Anne how guilty he feels, wonders whether Absalon knew of their love, says it is finished. She says no; he says he is afraid of her.
60. Martin comes to sit with the corpse, and Anne joins him, against his wishes. Martin is afraid that Absalon denounces them before God, but Anne replies he speaks for them, because he knows how they suffer. Martin says she desired Absalon's death, asks if she has the power to wish death. She says he is sending her to the stake, her only crime is loving him. He makes her swear her innocence over the coffin. She asks if he will support her if Merete accuses her. He promises he will. She hopes their past joys may come again.
61. Before the Tribunal, Martin praises his father, regrets his death, and testifies that it was not caused by anyone. Then Merete says he lies, that her son was murdered, and indicates Anne as the culprit. She claims blood for blood. Martin defends Anne. Merete says he is in her power, with the aid of the Devil she has bewitched him, as with his aid she killed Absalon. Martin exclaims, "With the aid of the Devil!" The Judge orders Anne to swear an oath on the deceased. Anne says, "So, you are avenged. Yes, I killed you with the aid of the Devil. And, with his aid, I drew your son into my power. Now you know, now you know. I see you through my tears... but there is no one to wipe them away."

UNE SIMPLE HISTOIRE 1957
A Simple Story

Scenario: Marcel Hanoun
Direction: Marcel Hanoun
Photography: Marcel Hanoun
Music: Cimarosa - Vivaldi - J.J. Bach
Cast: Micheline Bezancon (the Mother), Elisabeth Huart (the Little Girl), Anonymous (Madame Pommier), Madeleine Marion (Solange), Raymond Jourdan (the Truck Driver), Maria Meriko (a tenant), Gillette Barbier (a tenant)
Production: Marcel Hanoun - Television Francaise
American Distribution: New Yorker Films

A woman and her little girl come to Paris from Lille. They stay a few days with a friend, then move from one cheap hotel to another while the mother looks for work. She is unsuccessful, and when her money is gone, she and the child spend the night in a field just outside the gates of Paris. The next morning a woman in one of the neighboring council flats sees them from her window and offers to take them in. This finding of a temporary shelter is all the resolution Hanoun gives his situation. The story itself is told by the mother in flashback: the experience is over, as it were, before it has really begun.

The film's tensile strength is in its double vision. While the mother tells us what she did, what she said, and what others said to her, we see these things happen and hear these words spoken. For example, a man tries to pick her up in the street. She tells us that a man stopped her one day, asked her where she came from, did she know anyone in Paris, was she married. To her this was a minor irritation: she was concerned only with finding work before her money ran out. To the man, however, it was a somewhat exciting encounter.

LE PRINTEMPS 1970
Spring

Scenario: Marcel Hanoun and Catherine Binet
Direction: Marcel Hanoun
Photography: Marcel Hanoun
Editing: Marcel Hanoun
Cast: Michel Lonsdale (The Man), Veronique Andries (Anne), Raymonde Godeau (The Grandmother), Catherine Binet (The Woman)
Production: Rene Thevenet

Synopsis:

A little girl named Anne lives with her grandmother in a small French village. We hear the grandmother singing a round:

> When I think about it, my heart grows longer
> As a sponge, that we plunge in a pit
> Full of sulphur, where we suffer
> Torments so great that
> When I think about it ...

Anne: "But when does it stop?"
GMother: "It doesn't stop."

Daily activities of the house alternate with the flight of the man through the forest.

In the classroom, the teacher reads Rimbaud's Ophelia.

In the playground the children are dancing and singing a round:

> My little heart is for the one I love
> And not for the one I don't love ...

Anne returns from school. Her grandmother tells her that she should not have lingered after school.

Anne dreams of a bride that night. At the breakfast table she tells her grandmother: "She was running on the roofs. The whole wedding party was running after her. She was afraid of falling."

Anne is going to school with Antoine.
Antoine: "Last night I saw war on tv. Will you tell me the story?"
Anne: "When we are alone."

The man meets a truckdriver in a truckdrivers' restaurant.

Anne is at her catechism. St Matthew: Beware of false prophets ... by their fruits ye shall know them.

A woman and a man in a sportscar are having a discussion. The woman wants to get out. The man won't let her.

A voice on the radio repeats several times: "This man could be dangerous, maybe armed. He most likely will be caught soon."

We see the woman lying on the side of the road. Has this woman been killed by the man? She may have been Anne's mother.

Anne and her grandmother are at breakfast.
Anne: "When will the radio be repaired?"
GMother: "It is too old, we'll have to buy another one."

The bride of Anne's dream is seen dressed as an Amazon riding a large horse on a hill. That evening:
Anne: "I saw the Marquese yesterday."
GMother: (off-screen) "Oh, that one ... she is completely off her rocker."
GMother: (off-screen) "One should not drink water while eating one's soup."

Anne at mass. We realize that the man who earlier leaned over Anne at the threshold of the presbytery is the priest. The priest's sermon is from Mark VIII, 22-26: The Parable of the Blind Man.

The man in the forest meets a poacher.

Anne tells Antoine a story by the riverside. She is improvising on the theme of a story which she read in a book. It is a story of a queen who gives birth to twins - two little girls. In honor of their birth, there is a big party at the palace and all the fairies are invited; the Queen is careful to invite the bad fairy Carabosse so that she won't think she has been forgotten and cast spells on the little girls. But Carabosse knows very well that she has been forgotten and casts the spell of eternal ugliness on one of the little girls. She is called Ugly. She is so ugly that she asks her parents to let her go to a castle where noone can see her. In the meantime her sister Beauty is getting married and Ugly is invited to the wedding. But noone will speak to her or be nice to her because she is so ugly. She is very sad and wants to die. She goes onto the river in a boat, but the boat is wrecked on a rock. In the water she catches hold of something to save herself, but when she reaches the shore she realizes that it is a green serpent. She is so terrified that she faints and wakes up in a castle, where she is supposed to get married. She hears a beautiful voice and thinks that it is the voice of the prince that she is to marry ...

at this point another voice off-screen continues with the story:

"Ah, wretch that you are!" cried the Queen, "how gross are the traps that are set for you! How can you possibly be so naive as to believe such tales? Your husband is a monster and cannot possibly be anything else, for all the pagodas that he rules over are grotesque magots !" The poor princess was so confused and bewildered that, after having sent all her family away with beautiful presents, she decided, regardless of the consequences, to see her husband. For this she hid a lamp with her and used it to look at this invisible king so dear to her heart. But what a dreadful scream she uttered when, instead of the tender, blond, white, young and totally lovable prince, she saw the horrible Green Serpent with the bristled mane!

"Barbarian!" he cried out, "is this the reward for so much love?"
The princess could no longer hear him: she had fainted with fright and the Green Serpent had vanished.
Aroused by the noise of this tragedy, a few pagodas rushed to her rescue. They put her to bed and saved her and when she revived she found herself in a state that the imagination is incapable of reaching.

Evening. The school teacher is looking at herself in the mirror.
Anne enters with another little girl.
Anne: "The door was open and we came in."
girl: "Are you still sick?"

In the kitchen, there is a repetition of the opening scene in reverse, with Anne singing the round off-screen.

Later, Anne and the other children are watching a film at the church.
The film breaks. A voice off-screen says: "It won't be long."

That night at home.
Anne: "I saw a movie with Jesus Christ in it."
A pause.
Grandmother: "Your father ..."

We see the grandmother hiding eggs in the garden.
Antoine: (off-screen) "Can I come and look for the eggs with you tomorrow?"
Anne: "I went to see the teacher in her house."
Antoine: "The teacher's tits?"
Antoine: "The tits ... "

The school teacher takes the children to an old castle and tells them the following story about the fairy Melusina:

"Discovered by surprise on a Saturday night while she was building this castle, Melusina flew away, dropping the stones she had brought in her apron ...
" ... She put a curse on the last castles she had built: 'Lusignan, Salbart, Vouvant and Mervent will leave a stone once a year.'
"Saturday was the only day of the week on which Melusina became a fairy, and it was agreed that under no circumstances would her husband try to see her on that day. Some envious people told the prince that his wife was being unfaithful to him, and asked him insidious questions about her mysterious disappearances every Saturday. The prince did not know what to say, and became jealous.
"One Saturday he went up to the tower where his wife went . He undid one of the screws on the iron door and peeked in. He saw his wife bathing: up to the waist she was a woman and underneath she was a snake. She was a snake.
"She sensed that she had been discovered and fled to the window. She attemped to fly away but, because of her husband, had lost her magic power and fell, uttering a tremendous scream."

Much later. Anne has put on the crown worn by the bride in her dream and also a mask. She is smoking a cigarette, gazing at herself in the mirror, and repeating: "God damn it - son of a whore's ass - God damn it - son of a whore's ass - whore!"

At night, Anne is in bed. Her grandmother sits by the bedside.

Anne: "I went to the attic."
Anne: "Antoine killed his goldfish. He cut its head off with a pair of scissors."

At dawn, the man is walking in a field.
A voice: "Is it he?"
Another voice: "It was he."
Shots.
The man: "No, no!"

At the same time Anne is in her room, calling her grandmother. Her nightgown is covered with blood.
Anne: "Granny, Granny!"
Grandmother: "Why are you screaming so loud?"
Anne: "I don't want anybody to know."
Grandmother: "Come with me."

ETOILE DE MER

1928

Star of the Sea

A poem by Robert Desnos, as seen by Man Ray
Direction: Man Ray
Photography: Man Ray
Assistance: J. A. Boiffard
Cast: Alice (Kiki) Prin (a woman), André de la Rivière (a Man),
Robert Desnos (another man)
American distribution: Raymond Rohauer

Les dents des femmes	Women's teeth
sont des objets	are objects
si charmants...	so charming...
...qu'on ne devrait	...that one ought only
les voir qu'en rêve	to see them in a dream
ou	or
à l'instant de l'amour.	in the instant of love.
Adieu	Farewell
Si belle! Cybèle?	So beautiful! Cybele?
Nous sommes à jamais	We are forever
Perdus dans le desert	Lost in the desert
de l'éternebre.	of eternal darkness.
Qu'elle est belle	How beautiful she is
"Après tout"	"After all"
si les fleurs	if the flowers
étaient en	were of
verre	glass
"belle, belle comme	"beautiful, beautiful like
une fleur de verre"	a flower of glass"
"belle comme une fleur de chair"	"beautiful like a flower of flesh"
Il faut battre les morts	One must beat the dead
quand ils sont froids.	while they are cold.
Les murs de la Santé	The walls of Health
Et si tu trouves	And if you find
sur cette terre	on this earth
une femme	a woman
à l'amour sincère...	of sincere love...
"belle	"beautiful
comme une	like a
fleur de feu"	flower of fire"
Le soleil, un pied à	The sun, one foot in
l'étrier, niche un rossi-	the stirrup, nestles a nightin-
gnol dans un voile	gale in a veil
de crêpe.	of crepe.
Vous ne rêvez pas	You do not dream
"qu'elle etait belle"	"how beautiful she was"
"qu'elle est belle	"how beautiful she is"
belle	beautiful

LA REGLE DU JEU 1939
Rules of the Game

Scenario: Jean Renoir, with Karl Koch, Camille François
Direction: Jean Renoir
Photography: Jean Bachelet
Sets: Eugene Lourie
Music: Mozart, G. Claret, Monsigny, Désormes, Chopin, Saint-Saens, E. Rosi, Salabert, Vincent Scotto, Johann Strauss, arranged by Roger Desormieres
Cast: Marcel Dalio (Marquis Robert de la Chesnaye), Nora Gregor (Christine), Roland Joutain (André Jurieu), Jean Renoir (Octave), Mila Parély (Geneviève de Marrast), Odette Jalazac (Charlotte de la Plante), Pierre Magnier (General), Pierre Nay (Saint-Aubin), Richard Francoeur (La Bruyère), Claire Gérard (Mme. La Bruyère), Anne Mayen (Jackie), Roger Forster (Homosexual), Paulette Dubost (Lisette), Gaston Modot (Schumacher), Julien Carette (Marceau), Eddy Debray (Corneille), Léon Larive (Chef).
Production: N.E.F. (La Nouvelle Edition Française)
American distribution: Janus

Synopsis:

Two panels appear. The first reads: "This divertissement does not pretend to be a moral work. The characters depicted are purely imaginary." The second is a quotation from Beaumarchais' The Marriage of Figaro:

Sensitive hearts, faithful hearts,
Who blame fickle love,
Cease your bitter complaints,
Is it a crime to change?
If love has wings,
Isn't it to fly?

1. At the airport, the Announcer is trying to reach Andre Jurieu, who has just completed a solo flight across the Atlantic in record time. Jurieu arrives, and asks his friend Octave, "Is she here?" Octave answers no. When Jurieu finally consents to speak into the microphone, he complains that he is very unhappy--he made the flight for the sake of a woman, and she has not even come: "If she is listening, I state publicly that she is unfair!"

2. Over the radio in Christine's room, the Announcer explains that Jurieu is very tired from his great effort.

3. The Announcer interviews an Engineer about Jurieu's plane. Octave tells Jurieu that he behaved like a child. Jurieu says he won't ever dare show himself before Christine again.

4. Christine asks Lisette how long she has been married. Nearly two years, Lisette replies. But her husband isn't troublesome, he serves at the country place, and she here in Paris, where she is very happy. Christine asks if she has lovers and insists that she does--Octave, for example.

Christine questions her about how her lovers treat her, about their approaches. When she asks about friendship, Lisette replies that friendship with a man is like the moon at high noon.

5. Robert tells Christine that Jurieu has apparently taken her friendly gesture for love. "Men are naive," he concludes. She says his words make her happy, but it is hard to live with such false appearances.

6. Robert asks if she thinks him false. She says she has complete confidence in him.

7. Robert calls Geneviève. "I absolutely must see you."

8. But Robert cannot see Geneviève now, and they make an appointment for tomorrow morning: "No, no," she objects, "not at ten o'clock...eleven is reasonable."

9. Saint-Aubin is telling a Homosexual that he feels sorry for Christine, who had to leave an artistic milieu in Vienna, where her father was a great orchestra conductor, to live as a foreigner in Paris.

10. Geneviève quotes Chamfort: "Love in society is the exchange of two fantasies and the contact of two epidermises."
Geneviève tells Robert that she understands, he is breaking with her because of the radio and Jurieu. She adds that it won't matter as far as Christine is concerned; a Parisienne would understand, but if Christine ever found out that he had been false from the start of their marriage, she would never pardon Robert. She calls Robert weak; he says he gets it from his father. He suggests breakfast, she says she is famished.

11. Octave complains he is tired of Jurieu's mooning, and sick from his reckless driving. Jurieu agrees that he is crazy with love, but Octave doesn't care because he loves her too and is jealous. Octave explains that Christine is like his sister, her father befriended him when he studied music in Vienna. He points out that Christine lives in the world, a world with rules. But Jurieu says he must see her, and Octave agrees to help him.

12. Lisette tells Octave they are tired of his talking for the aviator. Robert shows him his latest toy.

13. Robert says he has a letter from Schumacher, Lisette's husband, asking that she live in the country with him. She would prefer divorce to leaving Madame. Octave tells Christine it looks bad to snub a hero, and that he himself will not come to the country place ("La Coliniere") unless Jurieu is also invited. Finally she consents.

14. Octave jocularly offers to take Geneviève off Robert's hands and asks, in return, that Jurieu be invited to "La Coliniere." Robert is reluctant but agrees at last, saying he has confidence in his wife. Octave jokes that maybe Geneviève and André will get together. Robert responds, "that would really be too convenient!..."

15. Robert is concerned with nothing but finding the screw for his mechanical

bird.

16. Octave tells Lisette that Jurieu is invited. Robert says to Octave, "You know, you are not an idiot, you are a poet, a dangerous poet!"

17. Schumacher asks Robert about Lisette's joining him. Robert replies it is up to her. They discuss the destruction of the rabbits: Schumacher suggests wire fencing, but Robert wants no wire, and no rabbits either. Schumacher goes off and apprehends the poacher Marceau. But Robert decides to release him since he destroyed rabbits. He offers to employ Marceau to do this, but Marceau only does it to feed his old mother. When Schumacher objects that Marceau has no mother, Robert ignores him and sends him back to work. Marceau says he would rather work indoors, as a servant; his dream is to have a uniform.

18. There is various small talk, mainly about the weather. Geneviève asks Jackie if her studies in Chinese are going well, Jackie replies that she is in pre-Columbian art. Geneviève asks Robert if Jurieu is invited. He says yes, does that bother her? She replies, "On the contrary."

19. Christine arranges for the various diets and tastes of the guests. Madame La Bruyère says that she requires sea salt, after cooking. She asks Christine's opinion of diphtheria vaccinations; Christine doesn't know.

20. The Bruyères get Jurieu's autograph for their son. Hearing gossip of Jurieu and Christine, the General remarks that they have come there to hunt, not to write their memoirs. Christine makes a speech to clarify her relations with Jurieu: they were friends, he told her of his plans, and she is proud to have heard them, to have played some part in his exploit. Jackie observes how happy she is to hear this. Robert proposes a costume party in honor of Jurieu. Madame La Bruyère notes that Jurieu would make a fine match for Jackie, who replies that she doesn't think he even knows she exists.

21. The servants discuss their employers' affairs. The Chauffeur mentions that Robert's mother's father was named Rosenthal. Schumacher wants to see Lisette but she says Madame needs her. The Chef considers Robert a real gourmet, a man of the world. Marceau is assigned by Corneille to polish the guests' shoes.

22. Everyone is saying their goodnights. Robert expresses gratitude to Christine for her delicate handling of the awkward situation. Christine asks Lisette if she would like to have children, saying that she herself thinks of nothing else. Lisette thinks Marceau is nice, Christine reminds her of her husband. Octave notices Lisette's perfume and suspects some new amour. The General bids Octave goodnight and remarks that Christine has class, a thing that is vanishing in their epoch.

23. Jurieu wants to leave, but Octave reminds him that he insisted on being invited, and now he must stay.

24. Schumacher positions everyone for shooting game. Octave assures Jurieu that he will recover from this love. Jurieu exclaims that he is one to talk, whose interest is maidservants. They all shoot. Saint-Aubin argues with La Bruyère over who shot what. Jurieu tells Jackie he does not love her. She says she knows, but that he too is wasting his

time, with her aunt: "You have your sorrow, I mine." Geneviève threatens Robert with exposure of their affair to Christine, since she is bored suffering alone; then Christine will surely leave him. She asks if he loves her any more. He finally answers no, but he has great sympathy for her. She asks, as a parting gesture, that he embrace her. He does, and Christine, looking for a water-bird through field-glasses, observes them.

25. Marceau greets Christine.

26. Geneviève is preparing to leave. Christine gets her to admit her relations with Robert. They then discuss his little idiosyncracies. Christine suggests that now Geneviève can stay without discomfort to anyone; and her presence will facilitate Christine's own little arrangement. "André Jurieu?" asks Geneviève. Christine replies no, he is too sincere; sincere people are tiresome. She offers to help Geneviève with her costume.

27. All the guests are looking for the shoes they left outside their doors. Octave tells Christine his costume will be a bear.

28. Schumacher offers Lisette a cape, warm and "guaranteed waterproof." She doesn't think the garment is very flattering.

29. Marceau is making advances to Lisette when Schumacher appears. She tells her husband to leave her in peace or she will complain to Madame. Corneille comes and demands the guests' shoes, Marceau says it is his fault. Corneille tells Schumacher to go, and Schumacher warms Marceau that if he sees him talking to his wife again he will shoot him. Corneille asks Schumacher not to interfere with the servants, and Lisette echoes the sentiment.

30. At the costume party, Robert asks who just walked by. Jurieu replies it was Christine. Octave sorts out identities. After the Danse Macabre Christine says she has drunk too much. Octave asks everyone to help him off with his costume. Robert inquires about his wife, Jurieu says he is searching, Geneviève wants to talk to Robert. Octave asks Saint-Aubin to help him out of his costume, and the door is slammed in his face. Then he asks about Christine.

31. Geneviève remarks to Robert that Christine no longer loves him or she would not be carrying on in public with an imbecile like Saint-Aubin. She suggests that Robert run off with her. He must speak to Christine first. Octave is still asking for help with his costume. Marceau asks Robert not to give him away, as Schumacher is after him, because of Lisette. They discuss the problem of getting along with women. Marceau asks Robert to see if the coast is clear for him to escape through the kitchen.

32. Robert tells Schumacher he does not belong in this part of the house, and tells him to go stay in the bathroom. Jurieu asks Schumacher where Saint-Aubin is, then Jackie asks him where Jurieu is. Jurieu asks Saint-Aubin to explain his being with Christine and is challenged by him to a duel. Jurieu scorns the idea and Saint-Aubin calls him a coward. Jurieu kicks him out. Jurieu asks Christine why she did not come to the airport. She answers, because she loves him, now she can tell him. He wonders what they do now, she says they must run away.

He insists on informing Robert before they go off, because Robert has been his host and friend. Love is love, but there are rules.

33. Robert introduces his latest machine from the stage.

34. Marceau tells Lisette if she was bored, she should have looked for him. Marceau hides as Schumacher enters and asks Lisette what she has been doing. He says that tomorrow he is quitting his job, and that she is coming with him, back to Alsace, where swine like Marceau are taken care of with a shot. He doesn't care about money, he has some land and can be his own master. Lisette agrees to everything with nervous exaggeration. Schumacher spots Marceau and cries, "I'll get you!" as the other flees.

35. Robert orders Schumacher to stop chasing Marceau. Marceau passes through while Christine tells Jurieu she will leave right now or never. Jurieu does not want to sneak off. Schumacher chases after Marceau, shouting that he will shoot him. Robert follows and accuses Jurieu of stealing his wife. Jurieu wants five minutes to explain, but Robert starts a fight. Octave appears and takes Christine away. Robert cries at Jurieu,"Thief, thief!" and Jurieu asks if he is completely mad.

36. Christine tells Octave that she told Jurieu she loved him, but she does not really know. He spoke of rules, and suggested she spend a month with his mother while he fixed things with Robert. She had expected him to carry her right off. Octave says she must understand, André is a hero.

37. The chasing and fighting continue. Jurieu remarks, "A shot?" Robert: "A revolver shot!...that astonishes you?" Jurieu says yes, adding that Christine has disappeared. Geneviève asks Robert if now he will leave with her. He says he has other worries. Octave and Christine reminisce about her father, about the old days.

38. Octave continues: "He took the baton from the first violinist, as always, and as in a dream..." He pretends to conduct, telling Christine when she approaches to leave him alone.

39. Schumacher shoots at Marceau, the General thinks it is all an act. Robert orders Corneille to "cease the comedy." Marceau hides behind fat Charlotte and then thanks her with some hugs. She says, "Don't mention it."

40. Robert has some trouble getting Geneviève to bed. The other guests retire, generally appreciative of the spectacular evening. Corneille imforms Robert that no one was hurt, but the birds and glassware were rather disturbed. Robert tells Schumacher that after tonight he must dismiss him--he and his gun are a menace. Schumacher asks Lisette if she is coming with him and she replies no, she will stay with Madame. Corneille takes Schumacher to pay him off, and Robert tells Marceau that he too must go--it would be immoral to leave him around Lisette, with Schumacher gone. Jurieu now gets the five minutes he asked for before, to explain things. Jurieu says his one excuse is that he loves Christine. Robert says he does too, and so, since it seems her happiness depends on leaving with Jurieu, he wants her to do so. But one thing bothers him--Jurieu's profession. Christine is accustomed to a certain way of life; if Jurieu has an accident, will she be

well provided for financially?

41. Octave says he must speak of André: he is great in the air and helpless on earth. Lisette appears and is pleased that Christine still wants her as a maid, but regrets that they will have to be out in the country for the whole month of November. Christine asks if she knew about Robert and Geneviève. Lisette replies that it began before his marriage to Christine. Christine remarks that Octave never told her; that her life for three years was based on a lie. Octave says that it is the way of our time, governments and media lie, how can she expect individuals not to? Christine wants to walk and Lisette gives her her own cape, "not very elegant, but at least you won't get sick."

42. Marceau tells Schumacher that he could not see Lisette either, she was "with Madame." He says he will return to poaching. Schumacher intends to hang around and try to get Lisette back. Octave laments to Christine that he is a failure, a parasite, all the promise of his youth unrealized. Schumacher sees them together and mistakes Christine for his wife because of the cape. Marceau and Schumacher listen outside the greenhouse but can hear nothing. Marceau tells Schumacher to use his revolver. Schumacher replies that he used up all his bullets shooting at Marceau.

43. Christine says her father was not like Jurieu, although he too was a hero, in his way. Octave notes that, after all, other men must suffer by the comparison. Christine says Octave himself is all right, but he needs someone. He objects that it is too late, he is too old. She says she loves him. He says he loves her.

44. Schumacher responds to their embrace by saying he will finish them both. Marceau wants him not to kill the woman, but Schumacher insists on both, and is going to get his rifle. Marceau prefers to stay and "keep an eye on them," but Schumacher makes him go with him. Octave tells Christine that they can make a train. He will go and return to her right away with her cloak.

45. Jurieu worries about where Christine is, but Robert and he agree that she is safe with Octave, the truest of friends. Octave asks Lisette to get Christine's cloak and his hat. She says he is doing wrong; this is not just a prank, living together. The young should be with the young. And he does not have money for the things Madame needs. She will not be happy with him. Nevertheless, Lisette asks if they will take her with them. Octave says she will join them later. But when Jurieu asks where Christine is, Octave replies that she is waiting for him in the greenhouse, and to hurry with her cloak. Jurieu leaves and Robert asks if Octave too loves Christine. Octave indicates he does. Robert says he is suffering, and he dreads suffering.

46. Marceau wants to talk to Lisette; Schumacher says he will talk to her. But Marceau cries, "Listen!" Jurieu appears and Schumacher shoots, then recognizes Christine.

47. Jackie asks if Octave did not hear a shot. Marceau comes and tells her yes, it was Jurieu. Octave asks if he is dead, Marceau replies yes. He says Schumacher fired the shot, but he encouraged him. Octave asks Lisette why she did not let him go. She says to let her go, Madame needs her. He asks her to embrace Christine and tell her he has gone. Lisette bids goodbye to him, then to Marceau, telling each she is very fond of him.

48. Marceau is off to the woods, Octave to Paris. Robert tells Schumacher not to let anyone near the greenhouse. Lisette and Christine try to comfort Jackie. Robert tells Christine to get some sleep. Then he addresses his guests: Schumacher thought Jurieu was a poacher, it was a terrible accident. Tomorrow they will all leave, mourning their friend. Now it is cold, they should go inside. Saint-Aubin says: "A new definition of 'accident.'" The General replies that Robert has class, "and that is becoming rare, my dear Saint-Aubin, believe me, that is becoming rare!"

CHICHI ARIKI 1942
There Was a Father

Scenario: Tadao Ikeda, Takao Yanai and Yasujiro Ozu
Direction: Yasujiro Ozu
Photography: Yushin Atsuta
Art Direction: Tatsuo Hamada
Music: Gyoichi Saiki
Cast: Chishu Ryu (Hosokawa), Haruhiko Tsuda (his son as a boy), Shuji Sano (his son as a man), Takeshi Sakamoto (Hirata, a fellow school teacher and his friend), Mitsuko Mito (Hirata's daughter), Shin Saburi and Shinichi Himori (pupils of Hosokawa, now grown), Seiji Nishimura (the Buddhist priest), Shinyo Nara (the doctor), Chiyoko Fumitani (Hosokawa's maid), and Masyoshi Otsuko (Seiichi).
Production: Shochiku
Courtesy of the National Museum of Modern Art, Tokyo.
Notes by Donald Richie

Synopsis:

Hosokawa, a provincial school teacher, widowed and living with his small son, is in charge of a school outing during which an accident occurs. He resigns and after living with his son in a temple for a time takes on an office job. The son - - his best friend - - grows up. The war comes. Just as the father once sent his son away to school, now he sends him off to war. Before this can occur, however, he suffers a stroke but dies content that his son will carry on the line, will marry the daughter of a fellow school teacher whom he had always liked.

This anecdote - - Ozu films have no plots - - is based, in part at least, upon Ozu's feelings for his own father, whom he lost when still young. The loss of his father, he later said, was the greatest tragedy of his life. This he showed in the depth and compassion with which he created his many film fathers - - those in *Late Spring*, *Tokyo Story*, *An Autumn Afternoon*, the second *Ukigusa*, and this picture. After this death, Ozu, within his own family, took his place. Never marrying, he lived with his mother until his death, and made film his entire life. Ozu created out of himself the character of the father and to portray this he had Chishu Ryu, by now a close personal friend, who in later pictures became the persona of the director. His rôle in *There Was a Father* is the first of these. Japanese critics have called his performance in this picture "one of the best in the history of Japanese cinema."

The film abounds with subtleties not only of characterization but of structure itself; for example, the many telling parallels: the train scenes near the beginning and at the end, the boy going off to Tokyo on a school excursion, the same person, now grown, on a train, returning with his future wife; the delicate parallel of the grown son's cutting his hair (preparatory to his going into the army) and consequently looking much as he did as a boy; the ways in which both father and son pay reverence to the shrine of the dead wife and mother; the way that Ozu insists upon continuity in life by photographing the son (both as boy and as man) crying - - first upon leaving his father to go to school, second, upon the death of his father --- from the same discreet angle, from behind; the two trout-fishing scenes, fifteen years between them, the actions almost identical.

UMARETA WA MITA KEREDO 1932
I Was Born, But...

Scenario: Akira Fushimi and Yasujiro Ozu
Direction: Yasujiro Ozu
Photography: Hideo Shigehara
Cast: Hideo Sugahara (elder son), Tokkan Koso (younger son), Tatsuo Saito (father), Mitsuko Yoshikawa (mother), Takeshi Sakamoto (the boss).
Production: Shochiku's Kamata Studios
American distribution: Brandon Fleetwood
The Anthology Film Archives would like to thank Donald Richie for his help in acquiring this print.

Titles translated by Donald Richie:

1. You go on home. Tell mother I went to see Mr. Iwasaki.

2. Mr. Yoshii has gone over to his boss's place.

2a. That's the way to get ahead.

2b. You could learn from him.

3. Go and call somebody.

4. I'm from the sake shop. Do you need anything today?

5. Not today, thank you. We've some left that we brought along.

6. Our house-boy is here. Please feel free to use him.

7. A funny-looking kid's just moved in.

8. He's very naughty.

9. All healthy boys are naughty.

10. Look at him. He's got a face like a germ.

11. He has a tummy upset. Please don't feed him anything. (insert)

12. Who made my brother cry?

13. Where'd you come from?

14. From Azabu.

15. I'll give it you good at school.

16. This place is our new home. You ought to be friendly with the boys around here.

17. Morning . . . (insert)

18. Like your new school?

19. We like to go and we like to come home.

20. It's the part in between that I don't like.

21. Aren't they coming to school?

22. You must get an E for "excellent" in school today.

23. Father always got an E in writing and in arithmetic.

24. School's already begun.

25. He's awful.

26. It's early, but let's eat our lunch anyway.

27. I forgot my chopsticks.

28. We're supposed to get an E in writing today.

29. How does it feel living in the suburbs?

30. It's very peaceful. Good for the children too.

31. The director wishes to see you.

32. Good for the children, he says. I think it's because he gets to live near the boss that way.

33. We haven't gotten any grade on it yet.

34. Are you any good at writing?

35. Can you write an E, nice like the teacher can?

36. F. (insert)

36a. I got an E.

37. Let's go ask your father to reward you then.

38. Well, we did that good.

39. Sissies! You didn't come to school today!

40. You say that again!

41. We'll save him for later.

42. It's teacher!

43. They're supposed to be going to school every day.

44. Well, I'm glad he's not sick. Your younger son's teacher was worried too.

45. I'll give them a good talking too.

46. Ryoichi got an E today.

47. Father, aren't you tired after your busy day at the office?

48. Which school did you go to today?

49. Where did you write that?

50. Why didn't you go to school today?

51. Don't you want to go to school and become somebody?

52. Yes, but some bad boys pick on us at school.

53. They can't if you just ignore them.

54. But they'd still beat us up.

55. Next Morning . . . (insert)

56. Wouldn't have to go to school if we couldn't ever get across.

57. Father said to ignore them.

58. If we ignored them, they'd be sure to beat us up.

59. Wish they'd ignore us. Then we could beat them up.

60. May I go to the toilet?

61. A sparrow's egg.

62. Why did you bring it here?

63. Not To Be Outdone . . . (insert)

64. You eat it, then you'll be able to lick him good.

65. He's eaten it up. He's going to be a good fighter.

66. Know why Mother's so happy?

67. It's Father's payday.

68. I found a sparrow's nest.

69. I bet she'll buy some beer today.

70. Do you need any beer today?

71. Bring half a dozen bottles, please.

72. Will you beat up that bully Kamekichi for us?

73. I'm lucky today.

74. You ought to report it to the police.

75. If it was only one "sen" the policeman would let you keep it.

76. Want it changed?

77. Wait. We'll be right back.

78. If you pick on these two I'll make it tough for you.

79. Tell him off too.

80. He's a good customer. His folks buy a whole lot more than yours do.

81. Who made my kid cry?

82. His father's awful strong.

83. He isn't either. Mine's a lot stronger.

84. Want a caramel?

85. Can your father pull out his teeth like mine can?

86. My father's got a lot of suits.

87. That's nothing, he's a tailor.

88. My father's the best.

89. That's my father's automobile.

90. My father's better than yours.

91. Our automobile's a lot prettier.

92. We know. It's a hearse.

93. The Sparrow's Egg Begins to Take Effect . . . . (insert)

94. It's not distemper. Something he ate is making his hair fall out.

95. Let's try this medicine.

96. Maybe you'd better drink some of that medicine.

97. Why don't you lie down?

98. I've got my best suit on. We're having company tonight.

99. They're going to have movies at his place.

100. There's my sparrow's egg. Let me come and see them.

101. You can't come. You didn't give me an egg.

102. That Night . . . (insert)

103. I brought an egg. Let me see the movie.

104. You here too?

105. "Sunday Snapshots" (insert)

106. It's like the lion on the Lion Tooth Paste tube. But which end does it come out of?

107. From the tail end.

108. Is it black stripes on white or the other way around? Which?

109. It's black stripes on white.

110. No, it's white stripes on black.

111. Go home if you have to be so noisy.

112. You'd make a good character actor.

113. It wasn't fair of you to take those.

114. Your father's funny.

115. Do you think Father's great?

116. I guess so.

117. Stupid! He's not.

118. Oh, you're already here.

119. You tell us to become somebody, but you're not!

120. Why do you have to bow to Taro's father?

121. Because his father is a director in my company.

122. Why don't you become a director?

123. It isn't that easy. I'm only an employee.

124. He pays me my salary.

125. Don't let him pay you.

126. No, you pay him.

127. If I didn't let him pay me, you couldn't go to school, you couldn't eat.

128. From tomorrow let's not eat.

129. Why is Taro's father a director when you're not?

130. Because he's rich.

131. Does that make him so great?

132. There are poor people who are great.

133. Which are you?

134. Why do you have to ask so many questions?

135. He's not so great after all.

136. I'm not afraid of you.

137. You're a nobody.

138. You're a nothing.

139. Good boys don't say things like that.

140. I'm stronger than Taro and I get better grades.

141. If I have to work for him when I grow up, I won't go to school.

142. You got a spanking.

143. He's not great - even if he does spank me.

144. I give up.

145. I need a drink.

146. Couldn't you have explained it to them a little more kindly?

147. I know how they feel.

148. But was there any other way to do it?

149. Do you think you made it clear to them?

150. It's a problem they'll have to live with for the rest of their lives.

151. I'm not trying to please the director because I like to. Oh . . . it's silly!

152. Still, this way we are better off than we were before.

153. I know that too.

154. Will they lead the same kind of sorry lives that we have?

155. Just so they don't become an employee - like me.

156. Next Morning . . . (insert)

157. Hurry and eat before your father scolds you.

158. We won't eat.

159. We won't eat a thing.

160. Make them some rice balls.

161. Well, then you grow up and become greater than Father, why don't you?

162. I'd worry if you didn't become somebody.

163. What are you going to be when you grow up?

164. A lieutenant-general.

165. Why not a full general?

166. Brother said not to. He's going to be the general.

167. And, As Usual . . . (insert)

168. You'd better say good morning to him, Father.

169. Who's father is greater, yours or mine?

170. Yours is.

171. No. Yours.

ZEMLYA 1930
Earth

Scenario: Alexander Dovzhenko
Direction: Alexander Dovzhenko
Photography: Daniel Demutski
Sets: Vassili Krichevski
Cast: Stepan Shkurat (Panas, Vassili's father), Semyon Svashenko (Vassili), Yelena Maximova (Vassili's fiancee), Lou. Solntseva (Vassili's sister), I. Franko (Kulak), Pyotr Masokha (Ghoma, son of Kulak), V. Miklailov (the priest), P. Petrik (secretary of the Soviet), O. Oumanetz (President of the Soviet), E. Bondina (peasant), L. Liachenko (young Kulak), Nikolai Nademski (grandfather Simon)
Production: Vufku-Kino
American distribution: Brandon Fleetwood

The following is a translation of the titles as they appear in the film.

1. Petro: Are you dying, Simon?
2. Simon: I will die, Peter.
3. Petro: Die quickly, Simon - and when you are dead let me know where you are, in heaven or in hell . . .
4. Petro: . . . and what it is like there.
5. Simon: For seventy-five years I have plowed the land with my oxen.
6. Panas: No mean thing.
7. Petro: If I had anything to say . . .
8. Petro: I would reward him for his past deeds.
9. Simon: I would like something to eat.
10. Simon: Goodbye, I'm dying.
11. Vassili: He liked pears.
12. peasant: Go on reading, Father.
13. father: Archbishop Velokne, who knows about our work, has hidden the seeds and destroyed dozens of cattle for meat.
14. farmer: I won't give it up, I will kill him, I will have his skin!
15. Vassili: So, Father, we have finished with the Kulaks now. All we need are the machines.
16. Panas: Do you always have to interfere in everyone's business, Vassili?
17. Vassili: Once we have a tractor, we can take the land.
18. Panas: Maybe it can be done without you.
19. Panas: It will happen without you; you don't have to go there.
20. Panas: You are already the laughing stock of the whole village.
21. Vassili: The idiots are laughing - not the village.
22. Panas: Meaning that I too am an idiot?
23. Vassili: Not an idiot, Father, but you are getting old.

24. Panas: Good God, another meeting!
25. Panas: Okay, start the meeting.
26. Panas: Fine fellows, I must say.
27. Vassili: Father, I'm going.
28. Petro: Where are you, Simon?
29. kids: Hello, Grandfather!
30. Petro: Get out of here, you brats!
31. It's coming!
32. It's coming!
33. It's coming!
34. It's stopped!
35. It's stopped!
36. It's coming!
37. It's stopped!
38. It's stopped!
39. Pres.: Write!
40. Pres.: Although the Kulaks have splendid buildings, we still need places for the crops and the cattle of the collective.
41. It's coming!
42. It's stopped!
43. It's coming!
44. Sect'y.: I'm listening!
45. Sect'y.: I'm listening!
46. Sect'y.: I'm listening!
47. Sect'y.: Comrade President, they're asking from town if the tractor has arrived.
48. peasant: Comrade President, the tractor has arrived!
49. Pres.: The tractor has arrived before the whole village!
50. Pres.: They can't stop the tractor!
51. Vassili: Forward!
52. youth: Go!
53. Petro: It's a fact!
54. Kulak: They've got it, now it's the end.
55. Vassili: Old Petro told the truth - it is a fact.
56. Vassili: Things will be better for us with machines.
57. Vassili: The fences on the fields of the Kulaks have seen their day. Now we'll see them crying.
58. Ghoma: You had better be careful that your mother won't be crying!
59. Vassili: We'll see.
60. Ghoma: Yes, we will see.
61. Vassili: Father, throw away that old piece of wood!
62. Ghoma: Console me, I'm going to weep.
63. youth: With his tractor Vassili has plowed away the fences between the fields!
64. Panas: It's Vassili!
65. Panas: You there! Ivan!
66. Panas: Stepan!
67. Panas: Gritsko!
68. Panas: You have . . .
69. Panas: . . . murdered . . .
70. Panas: - my son -
71. Panas: Ghoma, was it you?

72. Panas: Tell me - did you murder Vassili?
73. Ghoma: Certainly not, Father, it wasn't me.
74. Panas: God doesn't exist.
75. Panas: You don't exist anymore.
76. Panas: I ask you . . .
77. Panas: Vassili died for the new way of life - therefore, I ask that he be buried the new way . . .
78. Panas: but only our young boys and girls . . .
79. Panas: . . . and let them sing new songs about the new life.
80. Pres.: Good, Father Panas, let us bury Vassili ourselves . . .
81. Pres.: . . . without priests or deacons . . .
82. Pres.: . . . and let us sing new songs of the new life.
83. woman: It is right to have no priest if there isn't any god . . .
84. woman: . . . but if there is one . . . ?
85. priest: Lord, punish the sinners.
86. priest: Punish them, Lord.
87. Ghoma: It's my land, I won't give it up.
88. priest: Punish them.
89. peasant: Where's the priest?
90. Petro: He's there, uttering anathemas against the Kolkhoze.
91. Sect'y.: The bitter hatred of the enemies of the poor people have robbed us of Vassili.
92. Ghoma: Listen, you there - I am the murderer!
93. Ghoma: Kill me, I murdered him - I won't give myself up!
94. Sect'y.: With our tractor, Vassili has torn down the thousand-year barriers between the fields.
95. Ghoma: I killed him during the night . . .
96. Ghoma: . . . the night when everyone was asleep . . .
97. Ghoma: . . . and he . . . went . . . through the streets . . .
98. Ghoma: . . . AND DANCED!
99. Sect'y.: And with his life blood he signed the death warrant of our enemies -
100. Sect'y.: . . . but you, old Father - rest your anxiety and grief . . .
101. Sect'y: . . . the heroism of our Vassili will be known throughout the world -
102. Sect'y.: - just like our Soviet airplane!